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& MEGAN JAMES
P.24

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A Mayor Called Wanda?

"This is an important election. People are telling me this is where I should be."

—Wanda Hines
Burlington Mayor's candidate

Community organizer Wanda Hines entered Burlington mayor's race last week, three running as an independent against Republican Kurt Wright and Democrat Mike Weinberger. Hines grew up in Burlington, just west of the Champlain River, and lived there for 12 years. She currently works for Burlington's Community and Economic Development Office.

Seven Days political editor Andy Borzage noted Hines' entry in a post on *Run, Seven Days staff* blog the day before her official announcement. Hines

told him, "I'm looking to motivate people to get out and vote, participate in their lives, get out and do it. Right now I feel a lot of people are going to kill this election and that's what I'm seeing and the last I happen this is an important election. People are telling me this is where I should be. I'm going to do it."

What is Hines' campaign platform? Will she win the Progressive Party endorsement? How will she affect the race? Andy Borzage's heads some light on those subjects in this week's Fair Game, on page 12.

Looking for the no-nonsense kingpin?
Find out on our *Run, Seven Days staff*

facing facts



GOOD SIGN

The storm's wrath that disappeared — the collapsed — no shelter, covered bridge, roads. "The Indian River to Lake Okechobee Bridge Project" was a "Wish." "The bridge is a pretty nice one," it says.



WELL IT BE WINDY

Wanda Hines says she wants to see the Seven Days City and County together to see what has happened between the bridge and the city. "The bridge is a pretty nice one," it says.



WINDY TARGET

Opponents of a proposed Wanda Hines "Target" at the city, "The bridge is a pretty nice one," it says.



U.S.A. WINDY CITY

A Burlington police officer's arrest of a woman taking a "Wanda Hines" out of the city, "The bridge is a pretty nice one," it says.

IN THE CITY, "The bridge is a pretty nice one," it says.



That's the estimated damage from a fire at the Champlain County Courthouse in Burlington that destroyed the historic building, office and a piece of heavy machinery, according to the *Burlington Free Press*. D. Glen Philbrick is one of the construction company's co-owners.

TOP FIVE

MOST POPULAR (JANUARY 24-31, 2012)

1. "State of the Arts: Big Mountain Seven" by Mike Levine. The community comes together to see the art in the Seven Days Big Mountain from the nation's best.
2. "To Reach in 2012" by Andy Borzage. Hines' power brokers, policy makers and business leaders to keep your eye on this year.
3. "The State of 2012" by Mike Levine. The new ethnic scenes, family films and the new state of the Burlington dining scene this year.
4. "Whatever Happened to...?" by Andy Borzage. Hines' power brokers, policy makers and business leaders to keep your eye on this year.
5. "The State of 2012" by Mike Levine. The new ethnic scenes, family films and the new state of the Burlington dining scene this year.

tweet of the week:

@Borzage
The first in a series of tweets from the Seven Days staff about the new state of the Burlington dining scene.

IN THE CITY, "The bridge is a pretty nice one," it says.

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7

FEEDback

READER REACTION TO RECENT ARTICLES

HINES WILL HELP WRIGHT

I just read the "Daily 7" newsletter regarding Wanda Hines announcing her run for mayor (Hines, "Wanda Hines Makes It Official: I Want to Be Mayor," January 3). While I have a week of respect for her contribution to the city of Burlington over the years, I feel Wanda's decision to run for mayor this year will probably guarantee a Republican mayor for Burlington for the next three years. I certainly understand Wanda's desire to serve the city in another capacity. She would probably make a very good mayor. Unfortunately, she probably won't be pulling nearly as many votes from Kurt Wright as the will from Miss Webber. I don't see how Kurt Wright could be anything other than pleased with Wanda's decision.

Al Eisenbach
SOUTH BURLINGTON

can preserve newspapers as the two-page publications they were meant to be. Sounds old-fashioned, but I'm optimistic. Hopefully this article and the *Provincer* Award will send a message to the UVM administration that a legitimate journalism major is much needed. The Public Communications program is about the closest you can get right now, and that's housed in the College of Agriculture and Applied Sciences. Enough said.

Gene Kasenkovich
BURLINGTON, VT

OUT OF CONTEXT

I read with interest Andy Kozma's article "Updating the News" (December 21), which highlighted the necessity of college journalism programs in Vermont. That piece ended with a quote by me: "I wish the mainstream press would do as much!" — but unfortunately the context in which it was made was absent from the article. I was referring specifically to the issue of public funding for higher education in Vermont and the October 10 rally at Vermont State College campus calling for increased support from the Legislature. I noted that while the student press covered that story extensively, the rest of the state news media, with a few exceptions, did not. That observation should in no way cloud the fact that I have great respect for Vermont's news media, which in general exemplify the best

REAL JOURNALISM AT UVM

I thought Mr. Kozma's coverage of college journalism was excellent ("Updating the News" December 21). As one of our student news editors at the Vermont Cyclo, every day I see just how hard my fellow reporters work to put out a weekly paper. Although the mainstream concern seems to be that prior journalism will be obsolete one day, I am confident that as long as we put in the effort we

THE NEWCOMB



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practices of socially responsible journalism. They remain an essential thread in the socialized political fabric of our state.

Syrene Shaw
SACRAMENTO, CA

Shaw teaches journalism at Johnson State College

PROPER CREDIT TO VERMONT

I wanted to let you know that the songs which you refer to as "Seven" (2012 in *Acet's The Knack*) were mine and produced by a Vermont from France named Rob Lawlor ("Countdown Towns" December 26). He and Jeremy Stoffer were an indie duo together and are now the song-writing/producing team Orange Factory — a name I believe was coined by Burlington's Craig Mitchell.

Aime Rothwell
NEW YORK, NY

Rothwell is the former owner of Club Metromusic

DON'TS THE BOMB

You are right on the mark about Don Mulally [Min Saint Johnsbury, December 34]. He is the best-known personality in the North Country. And he is in good to be a well-known. We have the same birthday, although he is about six years older than I. Every February 24 for 50 years, he has wished me happy birthday at 7 a.m., and I have seen him a card wishing him the same.

Bernier Mayo
ST JOHNSBURY

NONCITIZENS SHOULD EARN VOTING RIGHTS

[Re: Burlington City Council to Consider Giving Noncitizens the Right to Vote, December 26] I consider myself a world citizen and have empathy for all people here fortunate, but stop with this. What other country in the world would give noncitizens a vote? This is crazy. If they are not willing to put in the required time and documentation, they don't have a vote.

What would stop politicians from importing people to vote? What would stop other countries from shipping their citizens over here to vote for the politicians that most benefit them? Citizens and vote in France or Iraq and see how they would for you.

Mark Nolan
BURLINGTON

A LAW IS A LAW

[Re: Burlington City Council to Consider Giving Noncitizens the Right to Vote, December 26] A former immigrant who came to the USA in 1962 and went through due process to become a citizen, this is an insult. Immigration laws should be enforced. To vote is an honor and should not be taken lightly. The problem with illegal immigration could be much easier resolved if we enforced the immigration laws. Laws are not made to be broken!

Karen M. Hawk
WINDFORD

FAIR GAME'S FUTURE

Kudos to Skip Totten for exposing the tax-subsidized Green Mountain Power's closet [Fair Game, December 26]. This piece was a sterling example of old-fashioned investigative reporting — something that far too few Vermont reporters seem willing to attempt. Hopefully Skip's successor, Andy Penning, will continue to rummage around in this particular closet. Vermont citizens need to hear more about the Rutland of high-tension lines running the length of Vermont (so that southern New England can access cheap electricity from Hydro-Québec), about the corrupt review process that fast-tracked the Lowell wind project (so that GMP can qualify for \$44 million in subsidies), and about revealing pipeline running through the Northeast Kingdom (so that Rutland, the company responsible for the largest freshwater oil spill in U.S. history — and one of GMP's Merck centers — can bring those dirty tar sands to market). I also want to see just how equally willing to point out the Shattuck administration's ineptness when they appear on these and other issues.

Suzanne Jones
WALTON

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In With the News

Welcome back to Fair Game. Notice anything different? Editor **DAVE FOSTER** grew a beard and switched to contact lenses, or this column has a new author. Allow me to introduce myself. My name is **ANDY BRADSHAW**, and I have the distinct honor of succeeding Shy Torres as *Seven Days'* political columnist. Shy is a tough act to follow, but it's my intention to deliver an equally satisfying weekly dose of hard-hitting, independent, investigative reporting — with a dash of attitude, of course.

So who the heck am I? I joined *Seven Days* as a staff writer in August 2009, after almost a decade as a reporter and editor in Connecticut (indeed, I covered a lot of the unusually high number of politicians sent to prison. See: **JOHN DEAN**, **AL GORE**, **PAUL CRIST** and **CHRIS BROWN**). So, yep, I'm a total outsider, but lots of Vermonters are these days. Besides, I love my adopted state!

In *Connecticut*, I was a city hall reporter for the *New Haven Register*, editor of the *New Haven Advocate*, and later wrote a state politics column for the *Advocate* and its sister paper covering the files of **JOE GREENMAN** and **CHRIS BROWN**.

Here are a few fun facts about me, to help you get to know each other:

- I'm a bluegrass banjo player, and once busied up **PAUL CRIST** and **JOHN DEAN** singing "Goodnight Irene."

- I'm the reigning champ of the Maple Cream amateur battles.

- The first time I met Gov. **PHIL WELCH**, he told he noticed my big nose "from across the room." Turns out so true, too. I guess.

- My last name is pronounced BRUM-alpin, not like the French word for cheese, *fromage* (although I do love French cheese).

But enough about me. On to the week's political news.

The Irene Card

Gov. Peter Shumlin's State of the State address last week can be summed up in three words: "Irene, Irene, Irene."

In a speech dripping with Vermont exceptionalism, Shumlin recalled the heroism and sacrifice of Vermonters during the time the governor described roughly three-quarters of his speech (right out of 10 pages on the written copy) to the storm that damaged brave little Vermont

and how it rebounded. He was rewarded with more standing ovations than I could count.

And with good reason: Irene was Vermont's worst natural disaster in modern history — maybe ever — leaving seven people dead and hundreds homeless. It's a major miracle, and a testament to Vermonters' resilience, that the state has rebounded so much in such a short time.

It also happens that there is good politics for Shumlin. Like all politicians worth their salt, the governor absorbed the lessons of Hurricane Katrina that **SENATE** **W** **SENATE** learned the hard way: never get caught flat-footed when disaster strikes. In the immediate aftermath, Shumlin heliported into isolated communities (with the media in tow) to console victims, briefed the news media frequently and deployed state workers

SHUMLIN MIGHT RIDE HIS ADMINISTRATION'S IRENE RESPONSE TO AN EASY REELECTION THIS NOVEMBER BUT FOR SOME THORNY POLITICS STANDING IN HIS WAY.

and contractors to rebuild and reconstruct the state.

All that appears to have insulated Shumlin against criticism of how he handled the disaster — even from his usual detractors. Elected other Republicans, state Sen. **ANDREW BROOK** (R-Freelife), Shumlin's opponent in the 2002 governor's race, reacted to the speech by saying Shumlin's path of universal health care and renewable energy quotas would "burn the economy, recovery" in Vermont. But when it came to Irene, Brook had to give Shumlin credit, after the fact.

"I think the governor's performance during this was fine," Brook said. "He did what governors are supposed to do."

What else could Brook have said? In a political masterstroke, Shumlin put a high-profile Republican — former **JOE DEAN** administration official **NEALE LUNDY** — in charge of coordinating Irene recovery. Critics say the gov's flood response, and Brook would be criticizing one of the GOP's own.

Shumlin might ride his administration's Irene response to an easy reelection this November, but for some thorny politics standing in his way. For good speeches are easy. Starting with flood relief, Shumlin will have to get specific about post-Irene plans on diverse topics such as how to relocate hundreds of state workers displaced by the floods, and finding a permanent home for mental patients scattered from first floors to 30, Albans as a result of the forced evacuation of the Vermont State Hospital.

In a couple of months, when he's been deep in post-Irene damage-finding, the governor might find standing ovations harder to get.

There's a Crowd?

Republican state Rep. **KURT WRIGHT** has a new nickname around the courthouse these days: "My Mayor." As he strolled the capitol's ornate halls last week, no fewer than four people jovially addressed him just as they would the mayor. Wright usually just smiled and changed the subject.

Wright isn't the mayor of Burlington yet, but his campaign seemingly got a boost toward that goal last week when longtime community organizer **WENDY WRIGHT** entered the race as an independent. In a campaign kickoff at North End Studios, a block from downtown the grow up in, Wright and she decided to make her case. Burlington deserves a mayor who represents voters who "work hard to make ends meet."

"Clearly, that candidate has not emerged yet," Blues said in enthusiastic applause.

Her not-so-subtle application is that Democratic candidate **WENDY WRIGHT** doesn't represent working-class values — a concern shared by some city Progressives. Weinberger would dispute that notion by pointing to his day job as developer of affordable housing in the Hartford Group. But even Weinberger admits his support among working-class Old North Enders is thin.

"It's no secret that it's not the part of the city I live in, and I have work to do," Weinberger told me last week after his first debate with Wright. "But I'm doing it. I have been since the start."

A Burlington resident since 1963 and a product of its public schools, Wines entered into the race armed with a long record of grassroots community activism. For 12 years, the man the

Chittenden Emergency Food Shelf before taking her current job heading the Social Equity Investment Project, part of Burlington's Community and Economic Development Office, or CREDO. Her campaign material features a lengthy list of civic honors and awards she has won: the Burlington College Most Distinguished Alumni award, the Women of Color Alliance award, the Vermont Heroes award and the YWCA Susan B. Anthony award, to name a few.

Her agenda? That's less clear. At Burlington's kickoff, Hines listed her top priorities as economic development, affordable housing and transportation, but offered no more detail.

"I really don't want to get into specific things [I want to do]," she said. "As we move forward it will become more clear about what my platform will be. But, then again, I might just change the conversation or the way we do business."

Hines' lack of clear proposals is surprising given the financial problems facing Burlington — Hines herself called it "the most important election in 50 years" — and the short time left before voters cast ballots (less than two months). She didn't utter a word about Burlington Telecom, the underfunded pension or a host of other issues that have dominated the campaign so far. Hines seems unconcerned about her relatively late entrance or her better-known opponents.

"I'm playing in Wanda's territory," said Hines, who repeatedly referred to Weinberger as "Maria" during her kickoff. "I don't perceive myself as the underdog at all."

A three-way race would seemingly play to Wright's advantage if Hines and Weinberger split left-leaning votes. Thanks to the repeal of instant-runoff voting in 2009 — an effort Wright supported — a candidate only needs 40 percent plus one to win the race. In the last mayoral race of 2009, when BRV was in effect, Wright won 35 percent in the first round and 57 percent in the second round before losing to Progressive **BOB KANE** in round three.

So Wright must be positively giddy about Hines' candidacy, right?

"I'm not looking at it that way," Wright insisted. "I think it would be really presumptuous of me to say a candidate's entry into the race would be good or bad for me. How could I say that? Wanda couldn't win this race? I mean, six years ago, nobody thought Bob Kane would be mayor?"

What about Weinberger? Is he winning badly over the Hines factor? "No one really knows what it will

do exactly," he said nonchalantly. "I welcome her into the race. She's an important part of this community and has been a leader for a long time."

Whither Progress?

With Hines added to the mayoral mix, one big wild card remains: Will Progressives run a candidate and make it a four-way race? Or will they sit this election out?

Burlington Prog were left high and dry when their favored candidate, state Sen. **BOB KANE** (D-Vt)-Chittenden, lost to Weinberger in the Democratic caucus. The party rescheduled its nominating caucus to January 22 — presumably to buy some time to regroup.

Now that Hines has entered the fray, will the party throw its support to her? Her message is aimed squarely at the Prog "base" — working-class voters.

"Honestly, it's too early to tell," says **ALLAN BERGMAN**, vice chair of the Burlington Progressive Party, noting Hines has never run for office. "She might be that person. There might be a Progressive candidate that talks about those issues in a better way. We're leaving that door open."

One Prog who was considering a run will not be a candidate for mayor: City Councilor **YOUNG ANNESEN** (D-Ward 15) is dealing with personal issues and will not run, Bergman said. Who else might be considering a run? Bergman wouldn't say.

Meanwhile, Weinberger is working to build a coalition of Ds and Ps for the general election. Last week, he scored the endorsement of former Burlington mayor **PETER CLAVELLE**, who served seven terms — six of them as a Progressive, one as a Democrat/Progressive.

Clavelle will have to vote absentee in the March election, though. His job with Burlington-based Tetra Tech ARD is taking him to *Albany* at the end of January for a five-year stint working on a USAID-funded local government project.

How do you say "Vote for Maria" in *Albany*? ☺

(*This* *Ishe* is the domestic printer of *Seven Days* publisher and coeditor **ANNA KROFF**.)

-  **WOLFE** Andy Weinberger at 9:30 p.m. on ACRA Channel 3
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South Burlington Considers a Development Moratorium – Again

BY ECHO PRESS

The South Burlington City Council is awaiting a controversial measure that would put the brakes on development in the city for up to two years. The proposal, similar to one rejected by the council in July, is an ordinance that it elicits hyperbolic reactions from supporters and opponents alike. Critics deride it as a "radically inebriation" move that will drive up property taxes. Supporters call it a "breath of fresh air" that will save South Burlington from overdevelopment. Both sides agree the measure would dramatically redefine how future construction, commercial and residential, proceeds in the city for years to come.

Supporters of the measure, which goes by the benign-sounding International Typing, contend it would stop giving the city some breathing room from new building projects while city planners put the finishing touches on a new five-year comprehensive plan. A draft of that plan, which is due out in February, is expected to recommend a new type of zoning called form-based codes. This approach favors mixed-use development, street-scale farming and affordable, cottage-style housing. Such goals contrast sharply with South Burlington's reputation for suburban sprawl as Witham and Shelburne courts.

But opponents of the interim-assembly bylaw say the measure is anything but a breath of fresh air. They describe it as a "total building freeze" on all new construction, regardless of whether it's environmentally responsible. Critics say it would put South Burlington's business community in a "choke hold" that could potentially smother Chittenden County's real estate, development and construction industries.

"It's a complete turnaround," says Evan Langfeldt, director of business development for Technology Park Partners, a 67-acre business campus in South Burlington, which is home to, among other businesses, Ben & Jerry's and Green Mountain Coffee Roasters.

South East London: development on the corner of Eastwood and Jay Streets

Langford points out that GMCR's new offices are in a LEED-certified building, an industry gold standard for eco-friendly construction. As Langford puts it, "This is the type of development we should be doing more of."

“Obviously, we have a vested interest in the ability to continue to build on our property, as do other developers and the construction industry in South Burlington,” he

V/F Commercial does about a third of its business in South Burlington. Owner and principal broker Tony Blinn, who's been an commercial real estate for 28 years, says he's never seen a municipality adopt such a drastic measure. As he notes,

It, "You put something up like this and what does it say to the rest of the state? We don't want you?"

Eschenfeldt and Blüke also expressed outrage that the city council "warned"

er issued a public notice, after business hours on Friday afternoon, December 16, for a public meeting on Monday, December 19 regarding the interim-non-binding bylaw — five days before Christmas. They suggest supporters on the council were trying to slip this one “under the radar” as Blake put it.

But council chair Sandra Dowley, who cosponsored the measure, bristles at such conspiracy theories. She denies that interior zoning is a "monstrous," describing it as a "different process" that, with few exceptions, would simply require developers to bring all new proposals to city council for approval before being referred to the city's Development Review Board.

"It's a balancing of what your goals

are and what your tasks are to achieve that," Dooley says. "In the past, our land-development regulations have not supported our comprehensive plan as well as they could have."

Doskey, who supported the measure defeated last summer, says this one is even more comprehensive and inclusive. It encompasses South Burlington's southeast quadrant, an area south of I-89 and east of Spier Street, which contains some of the city's largest tracts of undeveloped and vacant land.

Councilor Rosanne Green, who was elected to the city council last March, says she introduced the first intervening proposal last year. She says her goal is to address the city's rapid population growth, which exceeded

UA public hearing on the stationing options is scheduled for Tuesday, January 17, at 7 p.m. at the Orchard School, 2 Railroad Avenue, South Burlington.

20 percent in the last decade, making it one of Vermont's fastest-growing municipalities.

Groco ran for office on promises of preserving open space and slowing unchecked development. She says interim zoning would give the city time to adopt new land-use regulations that better reflect the goals and values of a majority of city residents.

Many of those goals, she explains, were articulated during a four-day planning session in October, during which about 200 residents met with an outside

on his business, Bedstone Realty. When that proposal arose last summer, city manager Sandy Miller estimated that it would cost the city between \$250,000 and \$500,000 over two years, mostly in lost permitting fees.

To make up for that revenue, Miller has suggested adding a penny to the property-tax rate, which would raise about \$277,000.

Williams points out that Miller's estimates don't include the cost of potential litigation that will likely result.

Ironically, Williams agrees with

IT'S NOT JUST THE DEVELOPMENT AND CONSTRUCTION COMMUNITIES WHO ARE SAYING "HOLD ON!" RESIDENTS OF ALL SHAPES AND FORMS ARE SAYING, "WAIT, WHERE'S THIS COMING FROM?"

EVAN LANGFELDT

consulting firm to discuss the creation of a village-like city center off Dunst Street. As residents outlined concepts for a city center — including pedestrian- and bike-friendly streets, affordable, single-family cottages, small-scale agriculture, and mixed-use development — Groco says that many residents expressed a desire to expand those goals citywide.

"If we allow development to continue as it has been continuing," she adds, "then by the time we want to adopt form-based codes, it'll be too late."

Interestingly, Groco's own interim-zoning bylaw was defeated last summer because she voted against it. The proposal had become too watered down for her to support, she explains.

This time, Groco plans to vote yes. She refutes claims that interim zoning would bring construction in South Burlington to a grinding halt, noting that as many as 700 housing units have been approved but not yet built. Some of those are in the southeast quadrant. "No one is putting... businesses down in the foreseeable future," she says.

South Burlington resident Larry Williams says he's more worried about the impact on his property taxes than

Groco and Doolley that form-based codes would be "appropriate and good" for South Burlington. However, "I don't think it takes interim zoning to make it happen."

"Part of my frustration is, a lot of thought, effort and work by citizens went into the zoning that's currently in place in South Burlington," he adds. "As far as I can tell, you're shipping them in the face by doing it this way. What's the emergency?"

South Burlington resident Lisa Ventrus echoes a complaint heard from other critics that city council tried to "rush this through" during the holidays by holding a public meeting just before Christmas.

"That's not how," says Ventrus, who emphasizes that she's speaking on her own behalf and not for her employer, the statewide Vermont Business Roundtable. "If this is such a big concern, that needs to be voted in the full light of day, with ample opportunity for the public to comment."

Groco discusses these criticisms, too. "The only thing we voted on on December 19 was to discuss this in public. Nothing else has happened yet," D

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Flu Shot or Not? State Health Officials Warn Against "Alarmist" Reaction to Young Girl's Death

BY KEN PICARD

Nicole and Justin Matten of Burton have lived every parent's worst nightmare. On December 2 their 3-year-old daughter, Karylene, visited her physician for an annual checkup. She got a flu shot. The next day, she developed a bad headache and fever. On December 4, the normally happy and healthy girl, who had no previous history of chronic health problems or adverse reactions to vaccines, turned blue, stopped breathing and died in her mother's arms.

"They worked on her for about three hours and did everything they could, but they just couldn't get her back," Nicole Matten says of her second child, who was a first-grader at Burton Graded School.

The state medical examiner has yet to determine the girl's exact cause of death, the autopsy report is due within a few weeks. State health officials are also investigating the tragedy. Any child's death "puts a hole in everyone's gut, and when one dies, we all have to ask a lot of questions," says Vermont Health Commissioner Dr. Hasty Chen.

"We're just waiting for an answer," says Karylene's mom, "but we believe in our heart that it was the flu shot."

Chen is not convinced. He points out that serious adverse reactions to vaccines, including deaths, are "extremely rare" — so rare, in fact, that none associated with the flu shot has ever been reported in Vermont. Since last fall, more than 120 million people nationwide have received the annual flu vaccine.

Chen and other state health officials are more worried about the effects of news reports prematurely linking the Burton girl's death to the flu shot specifically than most parents will opt out of immunizing their children, or themselves, against annual influenza.

"Of course, it's important for parents to understand the risks and benefits, and I have absolute respect for their right to make their own decisions," Chen says. "But I don't think that being alarmist contributes to overall public health. Vaccines have saved countless lives."

Each year, seasonal influenza



THEY WORKED ON HER FOR ABOUT THREE HOURS AND DID EVERYTHING THEY COULD, BUT THEY JUST COULDN'T GET HER BACK.

NICOLE MATTEN

causes more than 300,000 hospitalizations nationwide, as well as 30,000 to 40,000 deaths, according to data from the Centers for Disease Control and

Prevention. The majority of these severe illnesses and deaths occur among infants, young children, pregnant women, seniors and people with chronic medical conditions.

Part of Chen's concern stems from what he calls Vermont's "modest" vaccination rate. Once among the highest in the nation, Vermont's childhood vaccination rate has plummeted in the last decade to one of the lowest levels in the nation. The reasons are numerous and complex. Health officials say, as more parents are questioning the safety and efficacy of vaccines and expressing

concern that adverse reactions to vaccines are worse than the diseases they prevent.

Even the CDC acknowledges that there's some educated guesswork involved in creating the flu shot each year. Vaccine status is chosen based on international surveillance and scientists' estimations about which types and strains of the virus will circulate that year. One result is that the influenza vaccine is only about 60 to 75 percent effective, compared to other vaccines, which are more than 90 percent effective.

In Vermont, the shot is not a prerequisite for admission to school or daycare.

The flu vaccine became a hotly contentious issue two months ago, when the American Academy of Pediatrics asked Delta Airlines to pull its on-flight video endorsing more parental choice and independent testing of vaccines. Made by the Wisconsin-based National Vaccine Information Center, the film goes tips on staying well during flu season without getting vaccinated.

AAP president Robert Block accused Delta of "putting children's lives at risk" with a video containing "harmful messages." The video was subsequently removed.

Chen won't reveal any details about the specific vaccine administered to Karylene Matten — except to say that the health department has determined the manufacturer and lot number of the vaccine and reported it to the CDC, which has received no other reports of adverse reactions to that particular batch.

For her part, Nicole Matten admits she's conflicted about the flu vaccine. Her three other children, who range in age from 1 to 12, all received them this year without incident. Matten is also pregnant and expecting her fifth child in May, which puts her at higher risk for contracting the virus.

When asked what advice she'd offer other parents, Matten says, "If you do get the flu shot, keep a close eye on your child afterward. If you even suspect something's going wrong, get your child checked right away." ☐

PUBLIC HEALTH



Fletcher Allen Group Adopts Tougher Rules on Prescription Painkillers

By Ryan Picard



oxycodone, morphine and hydrocodone.

Patients may notice new signs at the reception area at the Goldberger Family Practice, Milton Family Practice, South Burlington Family Practice, Berlin Family Health, Wareburg Family Health and the Walk-In Care Center at the Fayet Allen Campus. "After January 1, 2012, we will no longer accept phone requests for any narcotic, tablet or prescription. If you run out of pain medications, no more will be prescribed until you are seen for an office visit by your primary care physician."

According to a new report from the Vermont Department of Health, in 2008 prescription pain pills surpassed heroin as the number-one source of opiate addiction among people entering state-funded treatment programs. Two years later, Vermont had the nation's second highest per-capita rate of hospital admissions for prescription drug abuse. ☐



Livestock Abuse: Police Seize Six Underfed Horses in Jeffersonville

By Andy Thompson

Six police and animal welfare agents seized six horses from a Jeffersonville man on January 8 and charged him with animal cruelty. The action follows a December 14 story in *Seven Days* about work enforcement at large animal cruelty cases in Vermont.

Rock Fletcher was first investigated for animal cruelty in July after the Vermont Humane Federation passed on to police an anonymous tip about his underfed horses. State police said a large animal



was kept in the barns through the winter, but photos were unconvincingly to state police in September showed the horses were being kept.

David Sequist, the large-animal vet assigned to the case, previously said that Fletcher had trouble securing pasture for his horses.

P.E.T.A. of the Kingdom, a volunteer humane rescue organization based in the Northern Kingdom, assisted state police in removing the horses and placing them in an undisclosed location for rehabilitation. P.E.T.A. volunteer Renee Plummer says the found all six horses outdoors with no shelter. Two had small piles of brown water and no hay. The other four were near a barn but could not get inside it, she says, and had some hay but no water. Plummer reports the horses' heads were cracked and split a sign of neglect. ☐



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Middle Schoolers Find Modern Meaning in *The Crucible*

BY PAMELA POLSTON

In 1992 in Salem, Mass., more than 150 individuals were arrested and imprisoned — and 20 put to death — after being charged with the bloody crime of witchcraft. In 1952, American playwright Arthur Miller wrote and staged *The Crucible*, based on the Salem witch trials. It was an allegory for the then-current scourge of McCarthyism, in which the government blacklisted and persecuted citizens suspected of being communists.

In 2012 in South Burlington, Vt., a middle-school production of *The Crucible* speaks to an ugly phenomenon known to its cast, crew and classmates as bullying.

Mass hysteria, rumor mongering, prejudice? If human fear-based tendency to suspect and subjugate each other seems not to change much over time, neither has the power of art — in this case, theater — to address injustice. It's a timeless lesson the paleontologist performers at the Frederick H. Tuttle Middle School are learning on stage

as well as in related educational materials.

Last weekend at the adjacent South Burlington High School auditorium, however, they were just trying to learn a little Theater 101. How to move, and not move the props. How to enter and exit the stage. How to move like you're 50 years old instead of 15. How to think about, say, director DAVID HARTY barked out instructions, the young actors and crew gamely worked through their blocking and their lines. Sometimes, a play is just a play.

The students got *The Crucible*'s message, though, according to assistant director ANNE NUNAN, a 18-year-old junior at SBHS. "We asked the kids what they thought it was about," she says, and adds that a short study guide was assembled "because everyone in middle school should see the play." Is the high school, Miller's classic work is part of the current curriculum, Nunan says.

Under Bailey's direction, students



begin rehearsing in late September. A music and science teacher at SBHS, Bailey produces plays at the middle- and high-school levels through the FIRST LIGHT THEATRE PROJECT which he founded. Its mission is to provide students with the "training and experience to develop as theatre artists, designers and technicians," according to his website.

Why choose such seedlings for his

production? Years ago when he was primarily directing musicals, Bailey explains, he discovered "that middle-level students had some unique qualities. They were open to risk taking. They brought a novel energy to the stage. They wanted us to move toward serious drama, and First Light began as a result."

MIDDLE SCHOOLERS WHO?

made its industrial-chic space on Flynn Avenue, Burlington-based-development studio SELECT DESIGN creates logos, packaging and "advertising" for a variety of clients. But that's not all the creativity going on in the company's early and mid-century spaces, a brightly lit, high-ceilinged room of original artwork currently dots the inky blue-black, white and exposed-brick walls. "Vintage and Abstractism" was curated by Select Design's Loree Tassoneau. Today brand director TASSONEAU is in a conversation with JANE HUNTCROFT of HUNTCROFT SOURCEGATE GALLERY in Shelburne and ANNE HARTMAN of KNOXOWN GALLERY in Rochester, Vt. The show features five contemporary abstract artists drawn from both galleries. It's an exhibition of fine art, but also of a new and innovative collaboration.

When Copley approached Huntcroft with his idea to exhibit her gallery artists in his company's capacious quarters, the gallery saw potential for both her artists and her own income.

"I was seriously considering how to broaden awareness of our gallery and the artists we represent" she writes in an email. "Select Design has an amazing space, especially well suited to showing large work, and I'm thrilled we have the opportunity to work with Christian on this."

Copley who first met Huntcroft when he began collecting work from her gallery 15 years ago, was excited to put his business skills to work promoting artists and enhancing the value of his profession: "I am a salesman at heart and by profession, and I love telling stories and inspiring

A Design Company and Local Galleries Find Strength in Numbers

BY AMY RAMM



others to appreciate, and hopefully create, some great art," he says. "When I got involved with Select Design, I kind of just started putting up a few shows just to make things look better, because I'm not sure using big, perfect walls without great art on them."

Hartman began working with Copley prior to last September's SOUTH AND HARTMAN and saw opportunities for strengthening connections between Vermont's urban and rural communities. The small-town gallery believed making these links "can turn up concepts that are in development in rural communities" and that "rural

from urban centers to more rural areas can [also] bring a fresh infusion of energy to what's happening in cities — there are extraordinary things going on in out-of-the-way places," Mckay says.

All three are optimistic about the potential of creative-company businesses working together. "I see a new horizon for art and artists here in Vermont to gain more exposure for their work if they are willing to work with off-site/pop-up/community gallery exhibitions," Copley says, and adds, "I also want to make sure that this does not so severely compete with the galleries that are working very hard to

promote and sell the artists' work."

Copley seems to view himself as a booster and salesman for the galleries he patronizes, using the Select Design space to direct interested parties to these galleries, rather than diverting traffic from them. But he also hopes to increase work at Select. "It's just [for] someone who doesn't refuse or acknowledge that some great work is right here under their nose, and it takes someone else to help expose it," he adds.

Mckay agrees, "What it takes sometimes is someone like Chris, who has a good eye and a lot of energy, to help the art for someone else."

Given the gallery number of commercial galleries in Burlington, collectible items such as this one can help expose Burlingtonians to art from outside city limits.

Huntcroft believes that painting flourishes with Select since the "perfect time," just when her business had weathered a difficult period and was looking for an infusion of energy. "Collaboration offers a number of solutions," she says. "We share resources for customer base, expand limited physical spaces and, most important, gain from new energy, enthusiasm and experience."

In that same vein, Huntcroft also plans to invite guest curators to show work in her Shelburne gallery.

For her part, McKay says she's "always interested in how things can be made more fruitful for artists. Collaborating with Chris is something that's in development — I like his energy."

Copley's approach could be seen as

In Montpelier and St. Johnsbury, Arts Alliances Take Shape

BY PAMELA POLSTON

In Montpelier, another art gallery is finding its place to hang up — with other nonprofits. The **THE WOOD GALLERY** is part of a new consortium dubbed the **CENTER FOR ARTS AND LEARNING MONTPELIER (CALM)**, which also includes the **MONK BOOK SCHOOL**, **MONTPELIER MUSIC SCHOOL**, and the **SUNNYSIDE SCHOOL OF TRADITIONAL MUSIC AND CULTURE**. The three schools have been enmeshed for some time in the defunct St. Michael's School and convert it to Kane Street, The Wood, whose longtime relationship with the **VERMONT COLLEGE OF FINE ARTS** is changing, plans to move at least a part of its operation down the hill.

A pair of commercial residents and property owners, **PAUL** and **FRUIT BROWN**, are helping the consortium purchase the school and convert from the Catholic Diocese and "will manage the building at least for the first year," says **TRISH MARIL**, a Montpelier board member and spokesperson for CALM. The couple "have both taken classes at the Sunnyside School, and also dance, Josee, in a professional volunteer, so they're been active in the music community a long time," Fruit continues. "So, as they begin to step back from real estate, they thought of doing something new for the arts community."

That will be followed up with fundraising for eventual renovation to the former Catholic gymnasium. Fruit says these plans are just being formed. As the facility was once a school, many of its classrooms are being used as is. The second floor, he says, "will be significantly reconstructed for larger space — it will be a multiphase effort." There is also talk of sharing space with the senior center next door.

A purchase agreement was signed in

mid-December, and the closing will occur within 120 days, "so we're looking at April," Fruit says.

The Wood, meanwhile, is on an "interim lease." It will maintain an office at VCEA and build shows there several times a year, as well as its summer art camp, says director **JENNIFER MANDEVILLE**. Over the years, a succession of college admissions tests has given space to the Wood for no or low rent, but Mandeville says that VCEA is giving its program and needs the space. "It's time for us to step back for the Blanche Dufrenoy of the art world," she says.

Some of the 600 odd items in the Wood's collection will be rehoused at Montpelier City Hall and the Statehouse, and stored at the Vermont Historical

[CALM] WILL BE GREAT FOR THE COMMUNITY.

JOYCE MANDEVILLE

Society, while part of the "core collection" will be sold to strengthen the Wood's modest endowment.

In another head-on new venture, the Wood is launching a "heritage gallery" at **BURLINGTON COLLEGE** — coincidentally located in another former dorm building. Mandeville says that Montpelier's Thomas Watsons Wood reproduced many Old Masters paintings for the benefit



of locals who would never be able to see the originals — this, of course, a century before Google. She estimates that 48 or 50 of these paintings — some three bags — will come along the upcoming walls of BC.

Montpelier is looking forward to the Wood's new space at CALM, particularly as a place to offer year-round classes for kids and adults. She anticipates continuing to host contemporary exhibitions featuring local artists as well. CALM is "just a wonderful, wonderful place," Mandeville says. "It will be great for the community."

Meanwhile, over in St. Johnsbury, four nonprofits — **CADAMOUNT ARTS**, the **ATHENAEUM**, **MANHATTAN MUSEUM & PLANTARIUM** and **JOHNSBURY MUSEUM** — are heading up too. Not in a single spin, but rather as an "Arts & Culture Compact" destination that will jointly market its events. "We see a geographic link and

our shared traditions of arts programming and community outreach," says **JANE FRANK**, executive director of Cadamount. The group has created a large ongoing local and visitors to "Get Inspired," and head to the compact.

Key based for more news about these evolving partnerships, which we may as well call the "strength in numbers" series. ☐

For more information on Montpelier's new arts center, visit www.montpelierarts.org. For more information on the Wood's new space at CALM, visit www.woodgallery.org. For more information on the Sunnyside School of Traditional Music and Culture, visit www.sunnysideschool.org.

Middle Schoolers

Before get involved with theater in middle school here? "I started with lighting," she notes — but doesn't currently participate in high school drama because its schedule conflicts with her classes. About the time last year she adapted Tophers 442 EC script to "Modernism gone" for First Light's *Antigone* — creating something middle schoolers could get their heads, and their mouths, around. "Antigone is really close to my heart," Nader said at the time. "It has some important issues that we can connect to now and today."

As for *The Crucible*, Bailey says, "I'm not sure the cast totally gets the circumstances of the time period and the events but I'm not sure I do either. With middle school, it's all about process."

I'm not sure how the production will turn out, but the ride has changed our lives."

In *The Crucible*, actors dress and talk like early-American Protestants but the concept of bullying comes through loud

happening in the real world," Nader says. "It's so horrible. Kids can get really big and spread chaos."

Despite the play's darker subject, Nader — like, seemingly, the rest of the cast and crew — is psyched to be involved. "It's an amazing piece of work," she explains. Kids' performance is great, Nader adds, "and the one thing else: It's exciting to take the words and bring them to life in different ways." ☐

**THAT'S HAPPENING IN THE REAL WORLD.
RUMORS CAN GET REALLY BIG AND SPREAD CHAOS.**

AVNE NAHR

A field trip with the students last November to Iskers, Mass., "was wonderfully bonding," Bailey says. "Discovering tragedy in our character was emotional

and clear (even if that McCarthyism thing does not). For kids today who are lulled to the point of no return, nihilism is sometimes the unfortunate result. That's

For more information on *The Crucible*, directed by David Kelley at South Burlington High School, public performance is on Friday, January 15, and Saturday, January 16, at 7:30 p.m. Tickets: \$10 adults, \$5 for \$12.50. www.southburlingtonschools.org.

Dear Cecil,

There's a scene in *The Empire Strikes Back* where Han Solo must cut open his tauntaun and climb inside the streaming corpse with Luke. They do it to avoid what appears to be Arctic conditions on the ice planet Hoth. My question: If I were to find myself in similar conditions on Earth, what would be the best animal of similar size (300 to 600 kilos) to stick up and crawl inside, and how long could I seek refuge in the corpse?

TD

No doubt about it, the boom-or-bust crisis has entered an alarming new phase. However, taking shelter inside dead animals can't really be considered an affordable housing option. For one thing, in the movie, Han doesn't crawl into the tauntaun himself, he merely stuffs the freezing Luke into it while he jets up cannon turrets shelter, probably using an FFA-backed loan. What's more, he does this only because the tauntaun has just conveniently died. Had this hypothetical beast still been radiating, a better place would have been inside its back to the hots. My point is, don't start trying to eat someone's unless you've made out double up with the w-lves first.

Let's suppose, though, that you're caught seriously short. For example, you're the disgraced CEO of a bankrupt hedge fund that can't account for hundreds of millions of dollars of



in customer money. Naturally your tasteless sense of justice and honor obliges you to tell all your personal assets to pay everybody back. But it's too tippy to live in a barrel, and they won't let you run a sub at the Motel 6. What animal do you choose?

Many large warm-blooded critters would do, such as a bear, water buffalo, or alligator. Historically, however, the emergency refuge of choice was a horse. Here we have a problem: Where these days can you find a horse?

The US has more horses than you might think — by one estimate, more than nine million. However, it's fair to say they're virtually all horses somebody wants. Since one open acre is one of dire necessity and you're likely to hear from one POV indie girl or dreamy bull. Cows are less of an issue, but you may take the chance of having FEHA come over and picket your house.

A possible alternative is to head up to Alaska, where not only is the political, if not the actual, climate more favorable there are hundreds of thousands of free-range caribou, as we've recently learned. The drawback is that the caribou, the next day, is much smaller than a horse, making

out at about 200 kilograms so you're likely to have to settle for warming up selected extremities rather than your entire person. From the standpoint of adequate accommodation and availability, you'd better resign yourself to a cow.

Now for the practicalities. The TV program "Man vs. Wild" featured an episode where its host stranded, disemboweled and covered inside an Andalus canal, clearing Robert Triffin out did so for an emergency shelter from a hurricane. A likely story, considering he was in fact able to get most of himself in there. Just recently a carpenter from Portland, Ore., signed up for his 15 minutes of fame by stripping naked

and climbing inside the bloody carcass of a horse while his boyfriend took gruesome glamour shots. So we know it can be done.

That said, it could find only one case where someone had actually climbed into an animal to survive the cold as opposed to trying to get on TV, namely an accepted pioneer prison escape. Prisoner Geoffrey Aspinall to escape to the head of Pembina, N.D., Geoffery was sentenced in August 1966 to State Jail, Minn., for a church meeting. He was, but rightly feared he wouldn't make it back home before winter. Geoffery began the escape trip in bad weather in late October and, after cooping with fellow prisoners on November 3, ventured alone into the wilderness. The men turned to move and he got lost. When his horse finally died, the surprising guard cut open its belly and crawled inside the carcass. He was mostly successful — his equine sleeping bag saved his life, but he lost his leg due to frostbite.

How much time would sheltering in a deceased animal buy you? Assuming a fairly cold day (34 degrees Fahrenheit), a stiff wind (10 miles per hour) and a 500-kilogram cow with half its muscles scotched out, and freezing in the heat produced by the resident human, an constant 100 estimates the cow's body would lose about 3 degrees per hour. She couldn't hold her right around 15 hours, best case, before hypothermia set in.

What then? Ideally you want a long-term solution such as a one-acre condo. However, given the general prohibition for kidnapping can down the road, probably all you can hope for is enough cover to last you till spring.

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A Flash in the Cab

"Hey, this is no problem, dude!" And the guy stood right in the street at my rear window, his friend by his side. "Take those girls, too!"

The boys had just let out on an immensely warm Saturday night — Sunday morning, technically. Lower Church Street was slower with humanity and lined with police officers keeping things more or less under control. The flashes as question had signaled me from the car: either I was already engaged with the men, so, by rights, the boys had a claim on the cab.

But both guys were sexy, very attractive, which, one suspects, explained the guys' eagerness to share the ride. One was a handsome blonde. The other guy — with gorgeous hair the color of a lion — was wearing just high heels and a ridiculously short dress that was certainly not peak and spandex tight. It was the type of garment that, up until last year or so, you could see only on a stripper. That's what I call progress.

"Why do it to me of you?" I said to the guys. "But first, where are you going?"

"Sheffield Village," they replied.

I lowered the passenger window to speak with the women on the curb. "Where are you girls headed?"

The spandex hottie said, "Our fuck-by car was towed. I don't know where the fuck-by car is!"

"I do, but it's in the opposite direction these guys are going, so sorry, you'll have to catch it."

In a flash, the girls had leapt into the back seat and looked the other back door, shouting out the guys. "Yes, yes!" the blonde commanded, and I obeyed, leaving the guys drop-jumped in the dirt. Though this move was similar to the boys, it represented the path of least resistance. I'm not proud of it,

but, by two o'clock in the morning, this is how I roll.

"Listen," I said, taking the left outside-lane Street. "Do you know if the tow lot is open this late?" "Cause I'm not sure."

"Oh, fuckin' great!" Spandex Girl replied. "We have, like, six, six sides."

"OK, don't drive. Let me the number for Spandex's. Let me give you a call."

I reached somebody at Spandex's, who proceeded to explain what, to me, seemed like a convoluted procedure. "Hold on a sec," I said, tapping the cellphone.

"Here's the deal," I said to the girls. "Apparently, nobody is in the lot this time of night. We can leave them a number and they'll get in touch with the tow driver, who will call us back within 25 minutes —"

IT WAS THE TYPE OF GARMENT THAT, UP UNTIL LAST YEAR OR SO, YOU'D SEE ONLY ON A STRIPPER. THAT'S WHAT I CALL PROGRESS.

suggesting. The driver would then meet up with us at the lot. The woman I have on the phone can't even tell me whether or not they actually have parking."

They looked at each other, conversing with their eyes. Because rude, the blonde said, "Fuck that. Just take us to our hotel, and we'll pick up the car tomorrow. We're staying at the Comfort Inn on Route 7."

That, I worded awkwardly. In that case, we could've doubled up with the Sheffield guys. I quickly dropped the second question, though. This is just the way the ball bounces in the course of my single night of humping. If you're not the kind of person who can go with the flow, you're not cab-driving material.

"Hey, can we stop at a burger place — you know like a drive-through?" Spandex

Girl asked. "It'll just take a minute."

"Sure, girls," I replied, making my reservation. This time of night, it could take 15 minutes or more to get through a Burger King or McDonald's, but girls get so excited. I speeded.

"Are you folks from up here?" I asked, as we cornered a Sheffield Road.

"Nope," the blonde replied. "We're from Manchester in New Hampshire. We're thinking of relocating. Things are not good down there, just I think so."

We were stopped in a light, and Spandex Girl was trying to get a signal on her cellphone. "Crap, I think my battery's run out, I bet I have, like, 60 texts from my boyfriend. He must be going nuts."

"Back here, Nicole?" her friend declared.

pickup window. Darn! (According to her name tag) took the money and we went for the order. And waited. My customers, particularly Nicole, grew more impatient.

"What the fuck is this about?" Nicole pressed to me once in a while. "This is supposed to be, fast food, right? This isn't what I'd call fast."

"Could I tell you guys something?" I spoke up, though I knew it wasn't apt to be well received. "This isn't the big city. Things move a little slower here. I don't know if you'd be happy living in the location if you're looking for a fast pace."

"Well, that's logic," the blonde said, setting me straight. "We're from Manchester, New Hampshire, for fuck's sake, and even we get our McDonald's order faster than that."

Finally, after more than 10 minutes, the drive popped open the window and passed me the bag. "Here a great night," she said, and, obviously, oblivious to my customers' ire, in my event, all was forgiven in a moment, once they broke out the fries.

As I pulled up to the doors of the Comfort Inn, I noticed I dug these girls. Yes, they were blousy and glaucoffed up just about everything that they wore since, breathing with energy — no doubt about it.

They paid me the fare and threw in a tip, which I gratefully appreciated, given how crummy that night had gone. When Nicole got out on the passenger side her dress was again hiked up, showing a footy but upturned view of her bodacious buttocks. I decided in that moment to roll it a slight — quarter, I figured, while I was ahead.

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JULIE DELPORTE is a Francophone cartoonist and fellow at the Center for Cartoon Studies. She specializes in drawing cartoons on her website juuliedelporte.com and in the French magazine "Nouvel Observateur". She is also a regular contributor to the French magazine "Le Monde" and the French newspaper "Le Monde". She is also a regular contributor to the French magazine "Le Monde" and the French newspaper "Le Monde".



DRAWN, SUPPLEMENTED & COLLABORATION by Julie Delporte and the Center for Cartoon Studies. This is a novel graphic featuring a cartoon by Julie Delporte. The cartoon is a multi-panel work. The cartoon is a multi-panel work. The cartoon is a multi-panel work.

Hi Ho, Ontario!

Taking off on BTV's newest direct flight — to Toronto

BY CORIN HIRSCH AND MEGAN JAMES



Day 1: December 29

CORIN HIRSCH I arrive an hour before our flight, bring someone *Regardez first* Canada is a foreign country.

MEGAN JAMES Me, too! It's a close call remembering my passport.

CH Another passenger shouts that the gate is about to close. I frantically behind a family that appears to be lagging everything it owns, and then my bags are searched. Lesson 1: Leave ample time for this flight, even if it is just across the border.

The rush turns out to be unnecessary. We board a shuttle bus to Hamilton airport where our turboprop awaits us like a steel chariot.

MJ For a nervous flier like me, Porter is a dream come true (until our landing, which I'll get to later). First, the spirit flight attendants

wear sexy blue shift dresses and matching pilotess hats — Toronto label Pink Toronto's "vamp-babes" take on 1950s fashion. They offer the illusion of flying in a glamorous era, before harried security lines and underwire bras.

Board. The flight from Burlington is just slightly over an hour, with ample legroom. We even get a meal, grilled chicken sandwiches with roasted red peppers, pinto peas salad and a small square of fudge chocolate.

The best part? Free wine. Poured into surprisingly tall (but) glasses and filled nearly to the brim.

Last B.E. Porter Airlines announced a new direct flight between Burlington and Toronto, a trip promoted mostly by Vermont ski resorts seeking to lure Canadians to their slopes. Seven Days' first thought was *Go!*, followed quickly by *This plane needs to go back to Toronto. Would anybody fly back to it?*

Neither of us — food writer Corin Hirsch and co-writer Megan James — had ever been to Canada's largest city. Flights go there only on Thursdays and Sundays until April (you can see Porter's website range from \$189 to \$119 a such way). We set out for some New Year's reconnaissance to determine if, in the land of wine, Niagara — so nicknamed in the 1820s when the city was

home to the country's largest pork-packer — is worth a visit.

Over 60 hours, we ate enormous quantities of food, explored a museum devoted to shoes and inched down to prominence Spadina Avenue (properly *black again* as ... you know). Greater than New York City and now close to travel time than Montreal, Toronto is a dizzying sprawl of neighborhoods, restaurants, and seemingly endless possibilities for fun and glory. After five days there, exhausted but enlightened, we were left wondering if given this winter's sparse snowfall, *Vermonter flying west* have the best and of the deal.

Here's our travel log.



CH The polished Châteauesque is my first taste of Ontario wine, and will not be my last. Turn-out Toronto restaurants like featuring local vino on their menus, and they do the whole kitchen thing without adding a fuss about it.

MJ The buzz has worn off when, our wheels jostle for landing, the engines roar and we lift up again. While we bounce around on suddenly terrifying turbulence, a flight attendant sweetly informs us that the captain has decided to "do a go-around." There is a technical issue, she tells, before correcting herself: "A minor technical issue."

I ditch Corin's seat. When we finally descend through the clouds, all I can see is water. About 30 seconds from touching down — and cooling that water.

Toronto's Porter flights land at Billy Bishop Toronto City Airport, a tiny island in Lake Ontario. Try not to be alarmed when you visit the Sky Pod at the CN Tower and get a look at the entire length of the runway — both ends stopping just shy of the lake.

CH Once at the terminal, we strike out for a taxi and find ourselves at one for a ... *form?* Taxi — a stolen need to cross a short channel to get to the mainland. Minutes later, a detour is racing as through street streets to Yorkville, where Chandel and Overton streetcars follow the way to the stately Windsor Arms Hotel, the first of our three lodgings. A last-of-its-kind stay here — and it's no wonder. Complete with a saltwater pool, spa, sauna and private screening room, the place is an urban idyll. Our sumptuous winter meal is stocked with Mont

and full-on bottles of Glenora. An acoustic guitar hangs on the wall, just as our west to strains.

MJ Our hotel(s). Dimes, explains the "buddy's choice" where we can enjoy delicious wine food, making contact with a human being. (The next morning we find a plate of chocolate to make them. Let me be for breakfast.)

CH The night we arrive, we're wanted to sample the hotel's new vegan menu, so we head downstairs to the candlelit, brick-lined restaurant. I order the robust beet carpaccio doused with tart grapefruit chunks and cooling sauce, an earthy barley risotto topped with crisp, whole soy leaves, and caramel-coated tempeh cubes local with cinnamon and cream. It's late, so we're quickly sent and ready for sleep. "Who knew vegan food could come at?" says Megan.



Stately Windsor Arms Hotel, Spring Hill

WHERE TO STAY

For luxury: The Windsor Arms Hotel is in Queen Street West, 416-521-5212. (Prestigious special rates for a 4- or 5-night stay, including breakfast, are \$245-\$265.) 416-521-5212. (Prestigious special rates for a 4- or 5-night stay, including breakfast, are \$245-\$265.) 416-521-5212.

For the classic: The Drake Hotel, 1002 Queen Street West, 416-521-5212. (Prestigious special rates for a 4- or 5-night stay, including breakfast, are \$245-\$265.) 416-521-5212.

For classic charm and warm welcomes: **Stately Windsor Arms Hotel**, 1002 Queen Street West, 416-521-5212. (Prestigious special rates for a 4- or 5-night stay, including breakfast, are \$245-\$265.) 416-521-5212.

Day 2: December 30

CH In the morning, we gorge on the hotel's breakfast of Liberal, eggs, fruit, sausage, tea and croissants, then venture out separately into the freezing rain.

Toronto's subway system is smaller than per se in a big city and, at 31 a ride, poorer. Riders can grab a transfer, though, to connect to a more comprehensive web of streetscar and buses.

ML I walk about half an hour in the wrong direction along the blizzard waterfront before finding the Toronto tourism office, where our press passes await. The receptionist is cheery.

but I worry when she tells me her favorite local spots and activities: none of them seem possible (in winter, gardens, beaches and an island boat). At this point, we haven't yet glimpsed the famous CN Tower, which is completely shrouded in low, grey drizzle.

Things start to look up, though, when I stumble onto the Museum of Travel Art tucked in the Queens Quay Terminal shopping center. It's weird to find a museum in a mall, and even weirder to find it well worth a visit, checklists of pretentious notes and loose carvings, as well as contemporary sculptures made of antlers, mask-on horns and walrus ivory.

CH We rendezvous at Pearl Harbourfront, an elegant downtown restaurant overlooking Lake Ontario. Toronto is known for Canadian cuisine — particularly dumplings — and, though locals all seem to have their favorite spots, this one is consistently good.

Locals, service circle with rolling trays of steaming dumplings, pork buns, steamed rice rolls, fried noodle cakes and steamed chicken feet. Mopan looks stricken at the prospect of accident, spicy

curried beef squid, but barely ventures a bite.

We skip over to the St. Lawrence Market, a two-story outdoor food bazaar teeming with fresh meats, Portuguese seafood, lentils, soups from Canadian farmers — a foodie paradise. Despite our hasty, we down samples of wild boar sausage, Quebec goat cheese and Anton Kozl's Canadian Muesli and nut the maple.

MU Concerned about keeping up with Corie's foodie appetite, I knock back a few samples of Ontario sparkling wine and try to get us moving toward our next cultural stops: the Royal Ontario Museum and the Hockey Hall of Fame.

I'm not so into hockey (sorry, Canada!) but the Stanley Cup room — a former bank with a domed, stained-glass ceiling — is pretty cool. As is the gorgeous vaulted atrium, draped by Spanish architect Santiago Calatrava in the gallery upstairs. We linger to take photos of the soaring, cathedral-like arches illuminated by soft blue lights.

CH After photos, I escape to meet my boyfriend, whose club in Toronto was a friend. We grab a local brew at the Last Temptation, a cozy dive bar in Kensington Market — a maze of streets building a dense cluster of ethnic eateries and shops. The rest of the market will have to wait, as Migma and I have

hard to get to get reservations at Essence locale, an Italian restaurant that has booked on several 2005 "best of" lists.

ML Bucket the Windsor Arms, the connoisseur seems perplexed when I ask her for directions to the nearest subway. It goes a slow and meager to buy the right bus to Little Portugal, where I follow a man, wearing the diamond Mark Jones I've over time, into Eastern locale.

CH The service is pretentious, but the rustic fare is pitch-perfect, at least for me — a maitre d' tender rump roast on brylons, lemon drizzle, and a crunchy kale salad with toasted



pine nuts and juicy, tart morsels of pretentious. Sub: nibbles of papardelle are bedded in a rich, lush soup, spiced with sage, garlic and pecorino.

It's not all elegance. My friend Jess, also in town for the weekend, balks at the thick and crumbly of the shared stuffs atop her ravioli — "It was like the food-slice," she says — and Migma thinks she could make her traces (which look like powder) at home. Ask for tea, and you will be rebuffed. "We prefer to focus on our coffee program," says our server without a trace of irony, and adds that Migma don't drink tea. We stare back in disbelief.

We take a cab to the Drake Hotel, a hotel fair boutique hotel that feels more like a club. The upstairs lounge is a parlor, and a

barroom space is filled with laptops catching local comedy. The actress near my place scorns the shot out of me —

locusts, corks, Ben Stiller (Lance, an outpourer tells us, "Toronto is the reason capital of the world.")

We pour into the Sky Yard a patio where clusters of inquisitive smokers lounge around a barbershop despite the grey drizzle. Inside, an angry crowd of people, some alone near the bar. As legends in smokeless power is, we call it a night, wondering how anyone actually sleeps here.



Hi Ho, Ontario!



Day 3: December 31

MJ: Since we already feel like movie stars walking up to the Windsor Arms, we start the day luxuriously: gentle laps in the outdoor pool and a good, long walk in the snow. It's New Year's Eve, after all.

Next on the docket, the Bata Shoe Museum, whose permanent collection includes more than 10,000 pairs from all over the world and every era. You can also enjoy the footwork of famous people on shoe displays: Atteno's polka-dot-buckle pumps, Queen Victoria's rump-tye with spigars, the Duke of York's flip-flops and Napoleon Bonaparte's black silk socks.

I fall in love with the flashy high heels of 1930s French designer André Perugia. I'll take a pair of his clown-shoemaker heels, too, if please!

CH: I snap pictures of a pair of chestnut-crushing shoes from France that look like they could pulverize my skull. Mega heels npt.

We part ways, and I check out the entertainment district, a shopping mecca, even with trend-bucking rooms that, except for the Peter Pan Suite, a 60-year-old gem with art deco wooden boogie and hokey lunch fare. My mind of poutine, cheese poutine and a moist, rosen olive-oil cake is napped with a perfectly poached egg. A hailing, only visit is draped with soaked salmon and citrus frische.

MJ: Hogtown is renowned for its hockey stands, where a plethora of toppings (corn sticks, pickles, hot peppers, mustard, mushrooms, drama and several kinds of wagers are available. I grab one, fully loaded, and head for the Art Gallery of Ontario. It's almost worth a visit just to climb Frank Gehry's serpentine staircase,

which swoops through the centre of the museum like a water slide. The architect grew up on nearby Beverly Street, the 3304 redesign of the AGO was his last Canadian building. His "serpentine stair" is about 10 residential stories high, varying as wild as it rises, so that climbers may hang into one another. It's the kind of place where you might meet your future wife. Gehry reportedly says so.

I meet no potential partners on the stairs, but I do fall in love with the climb itself, which feels like reaching the handle of a couch shill. It's a long way up, though, and the reason why my thighs hurt for the rest of our stay in Toronto.

CH: We're staying at Sullivan

by the George taught, a low-key, three-room inn near Chinatown. As dark falls, we change into our spazzy bits and head for Livestock Cleveland, a wood-paneled bistro tucked out in leafy edges of the two friends owners. The seasonal menu is written each night on brown paper (our course meal is a simple



but delicious parade of raw oysters with tangy vodka Chateau P&R shivers, moka mushrooms and corioli shaved truffle in a sherry-laced bath, a jar of slow ripened ricotta cheese topped with balsamic plum preserves.

MJ: The owners and our waitress look like they stepped out of an Anthropologie catalog: Each dress is richer than the last, each pastel headscarf between courses, one of the owners tells us it's good back to wine and on New Year's Eve, then leave it to whippers, "Rapidly and knockdown." It feels like we've stumbled into an impeccable but down-to-earth dinner party I love perfectly full and wishing I lived in the neighborhood

and could make friends with these ladies and borrow their dresses.

CH: Our search for the perfect NYE movie begins.

MJ: We arrive at the nearby building. The bar is full, the place noisy, the bartender picking at a paper near the door. So we call it up to Riverdale, to a tiny diner, part of Chasen's Tavern, a Toronto dive since 1932. We've barely made it to the door when a Greta Gerwig's short getting low readings on her radio-a-meter.

While we wait over the 15th cover charge, the gleaming lights of the Metro Theatre blink from the next block. A relic of the era when people watched their pines in public, the adult entertainment venue has been for sale for years. Under the fluorescent marquee is a poster for the Kevlar Jumper

of Laramie and a small sign with a Pajama address, implying passively to "save the theatre."

Inside the lobby, the air smells like clothing products and sweat. The older man behind the counter barely looks up from his newspaper when we ask when the first show starts. "They're singing," he mutters. We ask how long he's worked there, and he says, "Long enough."

A life cropped out, we go back to Chasen's. The tavern, with an log-cabin-esque interior and mounted deer head, is swarming with college-age kids queuing to One Holding and the Imposters. They look like they're having fun, but we can't shake the feeling that we're chaperoning a party.

CH: Eventually we end up in the crowd of restless pranking at fireworks in Nathan Phillips Square. As they explode above us, women in sequined dresses shimmy as night-bell wakens.

MJ: They have a better show than we do. Oh, well. The fireworks only last about 10 minutes, anyway. "I guess that's part of our movie program," one innkeeper says later. We huddle on our worn out feet back to Chasen's for late-night barbeque.



Day 4: January 1

CH. Another gay and drisly morning, and another story to another day. "I could really use a coffee program," says Meigs as we skip our legs. We land on our feet. The Indian Village Inn is a sweet place with six rooms (shared bathroom) on a block packed with some of every province — Korea, India, Mexico, Malaysian and more.



SA. The Indian Village Inn's local was primarily from the early 20th century, then Chinese. During the '70s it became a kind of American ghetto, populated by Irish dolphins. These days, it's



scattered up against Chinatown, walking distance from the AGO, the Toronto International Film Festival, Bell Lightbox and Kensington Market.

The backpackers, Roger and Yara, moved to Toronto from the Philippines in 1978. When and why, they have a sense of family with their guests around these long kitchen tables.

CH. We meet Christopher, a Swedish environmentalist as town for an interview at the University of Toronto and, later,

WHAT TO DO

Can't leave today: The last two parties who can't leave today are from Toronto. They will be down a block to the end of the street at 1000 St. George St. (at 1000 St. George St. West, 416-593-8777, mainstreet.ca)

Go to the off-beat shows: — Toronto's first indie rock — is held only once a month. It's held at the 1000 St. George St. (at 1000 St. George St. West, 416-593-8777, mainstreet.ca)

Want a better view of the city? — Toronto's first indie rock — is held only once a month. It's held at the 1000 St. George St. (at 1000 St. George St. West, 416-593-8777, mainstreet.ca)

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Day 5: January 2

M.J. I woke up with a terrible refraction. We have to walk through the kitchen area, where guests are already eating breakfast, to reach the shared bathroom. There's no way around it so I pull back my hair, put on a sweatband and, guys, trying not to breathe directly on the young couple from Baltimore who keep up to exorcise themselves.



CH: At breakfast, we took on the onlookers' reflexive chosen civility as I jot down his food suggestions. Most Torontonians have passionate opinions about where to eat.



MJ: I leave Corin for the day and take a long, frigid walk along busy Queen Street West, only to discover the Museum of Contemporary Canadian Art is closed. So I go shopping. At Provoked, I try an assortment of adorable cow neck tops, asymmetrical sweaters and funky dresses, all made locally from reclaimed vintage materials. Locavore rejoice!

CH: It's not easy to reach the Distillery District, whose industrial past has been reinvented through gentrification, with art galleries, cafés, condos and some old equipment scattered around. For instance Despite the forced view, it's a fine place to sample the crowd-watching munchies at M33 Street Brewery, openers at Pure Spirit Oyster on my favorite local take at the Ontario Spring Lake Water Company, where you can watch the brewing process through glass.

The nearby eatery Origin has earned accolades this year for its innovative fusion cuisine, so I sip in the shade of moss-hut duck served on warm quail with a splashy mix of cranberry, cool cucumber and sour cream, but scratchy sauce, sweet house-sit grilled carrots. It's one of the best dishes of the trip.

MJ: I've spent so much time trying on patterned scarves, I have to catch a stroller to my next admission. When *Wheaties'* new documentary *Five at the Toronto International Film Festival* shows base, the hell I'd have. With just one cup in his left, I don't want the next change I need for the ride. Luckily, this is Canada, where people are super nice. The driver lets me on for free!

CH: Back at the Kensington Market, I try to track down chef Francisco Alvarado at Agave y Aguacate, the well-loved lunch counter tucked inside a Mexican bakery called Puchito. "He works when he wants to work," says a baker with a shrug, handing me a complimentary churro.

Judging from the line at nearby Diner Maria, which opened last year, the Turkish place is a hit.



The chicken shawarma is delivered in a housemade wrap. I opt for a back to the base.

MJ: I power walk back to the inn to regain Corin for the trip to the art to regain Corin for the trip to the art. I've eaten nothing since breakfast, and the hunger pangs are especially fierce considering the giant bowls of food my stomach has learned to absorb over the last four days I spent the kitchen for leftovers. This, like an angel — or just a food writer on empty — Come walk in. "Are you hungry?" she hands over the still-warm chicken shawarma. I take a bite and find hot-spiced pickled cucumbers, creamy tubers and even little shreds of lamb that must have fallen on from a neighboring table. It's a heavenly way to end a great trip. ☺



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As Goes Japan...

Local author looks at responses to climate change — from the Pacific Rim to the Green Mountains

BY AMY LILLY

In a recent *New Yorker* piece about a boutique coffee grower in El Salvador, the writer cites a single source for his recap of the global history of coffee: a book written by Mark Pendegrast of Colchester.

Pendegrast, specialist in thoroughly researched histories of public-health topics with international reach — from Coca-Cola, in his 2000 book, the globe-trotting *Epidemic Intelligence Service*.

His newest work is about Japan and what he calls “the most important public-health issue we’re facing in the next hundred years”: climate change. Japan’s *Tipping Point*, Graciel Chertow in the Post-Polka World is a small but amazingly comprehensive look at what the world’s third largest economy is doing to avert climate change. The author was an Abe Fellowship for Journalists to spend six weeks in Japan, and self-published his findings after his literary agent of 20 years deemed climate change an “old” and “unsalable” topic.

Vermonters who have no particular interest in Japan would still do well to read Pendegrast’s sobering assessment of the energy scene there — and not just because his research is so consistently well regarded. The author argues, “As Japan tips, so may the world.” The island nation is facing the same issues of peak oil and aging nuclear reactors that everyone is, he notes, “only sooner and more urgently.” This is the case not only because of “JNPR” — in the Japanese call the March 2011 earthquake and resulting meltdowns of the Fukushima Daiichi nuclear reactor — but because Japan imports all its fossil fuels, which account for nearly 90 percent of its energy consumption.

Pendegrast reports that efforts to bring renewable energy sources online are hampered by Japan’s electrical

utilities, which are powerful monopolies with a revolving door to the government. And the Japanese tend to favor technology-heavy proposals, such as hydrogen-powered cars, while ignoring simpler, proven solutions, such as solar hot water. Natural-energy resources, including large tracts of planted cedar groves and geothermal, are underused. Instead, government money has sponsored wood-pellet factories, though few Japanese use the expensive stoves or even emulate their nearly efficient homes. The country has no equivalent of Efficiency Vermont.

Vermonters might feel a bit smug reading Japan’s *Tipping Point*, but Pendegrast, who has another book proposal in the wings about the state’s renewable-energy efforts, says there’s room for improvement in the Green Mountains, too.

Like the Japanese, he points out in an interview, we’re behind in the use of geothermal heat — a closed-loop system, accounting constant, mild, below-ground temperatures available everywhere in the world.

“I don’t know why they don’t do it for new buildings in Vermont,” Pendegrast says. “I think it’s a matter of expense. And I think there aren’t many businesses here that know how to do it,” he adds. Pendegrast uses the same blunt manner in his book to assess Japan’s Real-Model Cities program, a well-intentioned but often misapplied collection of sustainability efforts.

Like Japan, Vermont may also be facing a future without nuclear, which currently provides a third of the state’s energy. If Vermont’s legislature is successful in shutting down Vermont Yankee — a federal judge’s decision is

Japan’s Tipping Point, Graciel Chertow in the Post-Polka World by Mark Pendegrast, Natural Press Publications, 102 pages, \$10 paperback, \$24.95 hardcover

likely to come soon, though it's sure to be appealed — the state will have to fill the gap for a time with fossil fuel purchased elsewhere, Fendlergrut predicts.

In part that's because the carls are stacked against renewability, he notes. "In this country, we've been introducing oil and nuclear for decades, so it's not really an even playing field to start with for renewable energy," Fendlergrut says. One obstacle was the feed-in tariff for renewables that Vermont adopted in 2004, becoming the first state to do so. Japan's FIT will take effect this year — one of the first positions reported in Japan's Tipping Point.

Fendlergrut is grateful that Vermont utilities are helping to bring renewable energy sources online rather than hindering the process, as in Japan. "On the other hand," he adds, "we have people here arguing that wind turbines are terrible for your health. It's the epidemic person he explored that field in his book on the Epidemic Intelligence Service, so I look at things based on the studies. There just aren't the studies to indicate that."

Fendlergrut applauds the many Vermonters who grow some of their own food, a practice that's fallen out of favor among the Japanese. But, he adds, "one thing they can't face up to in Japan and Vermont is that we have to substantially change our way of life. We're eating fresh food in January when we should be eating root vegetables."

Japan does have amazingly fast, on-time trains, Fendlergrut notes. By contrast, "I think in Vermont, the big elephant in the room is transportation. We all need cars, and we have terrible public transportation," he declares, and adds that he "can't even take a bus" from Colchester to Burlington. Praising the corning adoption of a statewide smart grid, Fendlergrut suggests that one solution is widespread use of electric cars that would be charged during off-peak hours.

Japan has one small climate-change-busting practice that Vermonters — have yet to adopt. Fermenting human waste to create compost. Japanese factories have valued so-called "night soil" for centuries. Fendlergrut found one plant in Yushawa with a collection system that recycled 90 percent of the town's human excrement, saving sustainably on sewage-treatment costs. Something to aspire to, Vermonters. ☺



FROM JAPAN'S TIPPING POINT:

Japan is going green (thought). Japan exports virtually all of its fossil fuel. It is a technologically sophisticated country. So the Japanese must be doing some innovative things with renewable energy. I googled a bit, and within 15 minutes I had discovered the Eco Model Cities program. It began in 2008. Thirteen Japanese cities had been designated as Eco Model Cities and they were using various renewable strategies, including wind power, hydroelectric generation, wind turbines, solar cells, hydrogen power, bio-diesel, wood pellets, and geothermal systems. Perfect!

[...] I found out that in the whole city there were 10 Japanese 10 million. I soon learned that Japan's export for behind Europe, the United States, and even [in some respects] China in terms of renewable energy efforts. Although there is enormous potential for geothermal wind and it exists, it has not been utilized. When I arrived in Japan, there was only a federal subsidy for solar photovoltaic panels on residents' houses, mandated in 2004 and in 10 planned supercities. Even solar hot water — a sustainable green technology — is not popular. And Japan is missed in our energy policies in lighting, wind, and geothermal power. Japan is a country that makes up 10 percent of the world's population, but it has 10 percent of the world's energy.

Not Japan is also one of the most beautiful countries in the world, with friendly, resilient people who can when motivated, put together a sustainable, excellent thing. It happened to me there in a travel time for Japan when the country has an opportunity to rethink its energy policy and enter future. It could show the way to create an energy policy sustainable world. In my Japan is the prewar 1940s energy conditions.

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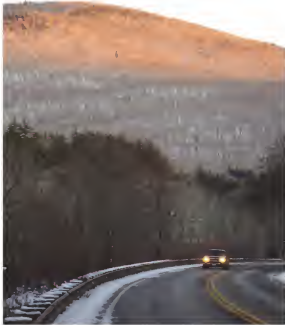
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Seven Lengths of Vermont

Hitchhiking: a world beyond routine

BY LEATH TONING



About this story This is the second in Vermont Leath Toning's "Seven Lengths of Vermont" series, each a different outdoor adventure in which he experiences the natural sights, sounds, smells, seasons and people over a year in his beloved state. His first essay, published in *Seven Days* on November 30, 2011, was about hiking the length of the Long Trail. It can be found in the archives at sevendaysvt.com.

I was a December morning, all blue sky, bright sun and shining white snow, the kind of brilliant, dry-cold morning that tempts some of us to quit our jobs, abandon our possessions and test our unaccustomed skin the world. I wasn't completely unaccustomed myself, but I was "young light" and certainly feeling my freedom as I approached the author at the end of my driveway in Ferrisburgh and walked on past, in a small pick I carried the bare essentials for winter camping, along with five bean sandwiches and some pipe tobacco (the latter two items comprising my "recreational vegetable survival kit"). I was fierce nature that I hoped would keep my thumbs warm on this, their big day.

A quarter mile later I reached the edge of the road, rushing river known as Route 7 and dropping me in. There was a road connected to other roads connected to other roads, the beginning of a new adventure. And here in the first road, nestled against the double yellow line, was a wrecked life that was not a life at all, some black fur and glowing guts, a heap of meat frozen to the pavement. I thought of approaching the mangled carcass, of kneeling, looking close, maybe saying a little prayer, but a truck whooshed past and I stumbled back.

And that's where it hit me, where I was and what I was doing.

So, this is what happens when a neighborhood, war-torn blood-crazed does to anyone, on foot, the violent road-river's reminder flow I thought. In an instant, all that makes hitchhiking taboo, to show how well you control my mood, psyche kills, on behind the wheel, now bearing down on the darkness, loneliness, loneliness, my ditch companion thick with trash and thorns and skeletons. I raised my thumb like a little white flag of peace, offering it to the highway. How good an idea was this?

It turned out to be just about the best idea I've ever had, though I wouldn't begin to sense this until 20 minutes later, when my first ride pulled over. The driver's name was Ben. He was from Burlington. His car had a bumper sticker that read, "I Love My Dicks." He was clean-shaven, and bearded, having chopped my beard on the beach that a fresh, friendly face with

It turned out that he, like many of the 50 strangers I traveled with over the course of five days and 36 miles, had done some hitchhiking himself years ago. As an 18-year-old, he traveled with a friend from Burlington to Seattle. While crossing the Mississippi River to Long of Truck and Jim, they got the idea to push it the following summer, Ben said. When the time came, the friend backed out, and Ben set off solo on the 56-day voyage. More recently, with his 76-year-old mother in the back (her idea!), he crossed the Connecticut River all the way to the Atlantic.

At a road intersection a little north of Cornwall, Ben answered a business call on his cell. "I can't talk right now," he told his caller. "I'm wrapping up an interesting discussion with a hitchhiker." Our conversation had escalated, from business ethics, to HR, to following the hitchhiker's path, to the complicated joy of getting caught in the rain, and now to goodbye. I couldn't thank him enough for the ride.

MY LAST RIDE DROPPED ME OFF IN FERRISBURGH AT THE EXACT SPOT WHERE MY JOURNEY HAD BEGUN.



nothing to talk could increase my appeal as a traveling companion.

Generally a driver's first question to a hitchhiker is "Where to?" That can be hard to answer when you've got no specific destination in mind. I told Ben that my goal was to tour the state, letting each ride lead me to the next as a sort of random, seamless chain reaction powered by human generosity and kindness.

Ben said he was going to Cornwall, west of Middlebury, and I said that was fine by me. Other than a desire to tag the Massachusetts border and then the Canadian border, and then circle back home, I would impose no design on my travels. Meeting neighbors, drinking coffee at ground stores, meeting in cars, generally experiencing the village and state and people that our large world state has to offer — this was my project. Ben needed to head out early.

— not so much for the miles as for the intensity per time zone I lost the beginning of my trip. If everybody I meet to this road, my hand will explode!

I felt excitement and positive energy on my ride, and I knew right then the very truth that would be proved to me again and again as the days to come: Hitching is a true ticket to travel companions with Vermonters from all walks of life. Each of them has a story, a personal brand of wisdom and a unique understanding to some degree — of our shared home, their humanity — of our shared home. Their stories pass on by every day, in every vehicle we hook up to or simply spend. Hitching, by providing a time and space for fellow travelers to meet and talk, can slow the stories down and, on occasion, write them to invite us inside.

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Seven Lengths

Ben and I got out of the car about hands and stood squinting in the sun for a moment. Then I was alone on Route 24, waiting to miss my chance in the air.

There was a lot to take in that first day and not just the staggering friendliness of the strangers I met. Michael, the police teacher blowing open, DeMise, whose head fits whole life in Idaho and Utah, Xena fraying on a massive block of cheddar cheese, small fakes of which some have kept jumping onto my lap. There was Luciana too, so easily forgotten in the rush of a 60-mph racetrack, but still there when a ride abruptly ended and I emerged, nervous and confused in a newborn, from the womb of a truck's cab.

This was perhaps most interesting of all to me, the antipathy between riding and waiting, between what we might call *Automotive Awareness* and a *Waiting Awareness* (Waiting and waiting were for me the same thing; it was too cold to stand still for long.) One moment I'll be kicking pebbles down an empty road to the tune of a distant shaver and a plastic woodpecker's percussive knocking. A crooked old woman will be on my growing larger with each step, and, 20 minutes later, back beneath the horizon at my back. Small sounds, small shifts in perspective.

But then a car would stop — always, it seemed, when my mind had finally gotten back into my body, my senses back into the land — and off we'd zoom. I'd hope the squarer all over again five or 10 or 20 miles down the road. It felt as though I were caught in a constant tug between slow motion and fast-forward. It felt as though I'd ended at the end of the day.

In classic winter fashion, that "end of the day" came around 3 p.m. I was riding through Poulsbo with Kate, a woman in

nearby Green Mountain College, who dressed in a style that I don't happen, pink red, both white and camouflage, so my park was on my lap. Behind us, bedded down among clothes and books and cigarette packaging, a hibernation of a dog slept the deep sleep of the comatolized. (Note: I'd assumed that few, if any, women would pick me up but in the course of my tour I was actually picked up by six local women, and twice by a pair of women, so Kate was no exception.)

Kate dropped me at the Wells General Store, which had just closed. She said that if I needed a place to warm up, or a hot beverage I could call on her friends a mile north of town in a small, tent firehouse. After riding with a bicycling manager for a while — he said of my project, "The glad you're doing that" and I replied, "I'm glad you're glad" — I walked to the tent house, passed the pump outside, then went in and asked permission to camp in the hilly meadow out back. That night it snowed, and the moon was full and Canada goose rattled the quiet sky with their wings. Bitter was delicious, a bean sandwich and a snake. The temperature dropped to about 10 degrees. The pump hummed through my dreams, so I closed off my first day on the road.

Which brings us to a challenging moment in this essay — challenging for you, the reader, I mean. Try and picture this happening all over again. And then again. And then again and again. But picture it much wider than I've described it — not dangerous or threatening or even the slightest bit ironic, just wonder more varied, more exciting and fun.

Picture hunters moving after the passenger seat to make room for me, or northern mountain children or runaway buses moving bags of marijuana. Picture me outside the J. Crew outlet in Winchester taking dirt bikes with Randy, or searching



**MY GOAL WAS TO TOUR
THE STATE, LETTING EACH
RIDE LEAD ME TO THE NEXT
IN A SORT OF RANDOM,
AIMLESS CHAIN REACTION
POWERED BY HUMAN
GENEROSITY AND
KINDNESS.**

back roads for a fish hatchery in Potomac with a New Yorker whose glasses made him look like a fish. Picture young bearded carpenter, the recent newsreader, clean my windows, a guy who'd never been to Canada because of his severe phobias, a woman from Wisconsin with a longish unpaired nose and a husband who'd been in Dubai for a year but was coming home the next day.

Picture both walking her dogs at sunset, telling me to wait for her beside her car — "It's the one with the license plate that says, 'God is my copilot,'" she told me. Picture her taking me to her house, feeding me, setting me up for the night and, on the morning, placing for me, her hand on my shoulder, the two of us standing in the middle of Route 100 down by the Mount line, our heads bowed beneath a new, sunny day.

And, while you're at it, picture Route 100 itself, so damaged, so deep in the hollows, so dissected by frozen floods I rode with a hydroplaning snail like through 75 miles of rubble-strewn river valleys, leaving the whole time to his lectures on why this slope needed, why an excavator

shouldn't be in that gully, what that golf course looked like before it was leveled with tree trunks. And the towns: Jamaica, Ludlow, Pittsfield, Warren. And the faces: Leno, Fenak, Rudy and John, Brent and go-faced toddler Gaby.

I went all the way to Richmond in 13 rides and the next day off the way to Canada and back to Burlington in 18. I rode in the dusty bed of a pickup truck missing its tailgate. I unloaded misery treated well at the Swanton campsite. I helped change a tire. I walked for hours in the middle of nowhere, no cars, no back just me and a great blue horizon tracing the lines of asphalt, gray lake.

Picture all of this and whatever else you can, because whatever you imagine is probably out there, bumping along the road right now. Perhaps chest chattering of all pines poured in a position of weakness where you need something — a ride, some warmth or just a little help. Picture choosing that. In the picture you will see a car pulling over and a smiling face beckoning you aboard, and then you will understand what I saw and felt: the goodness of humanity flowing on down the great road river.

My last ride dropped me off in Ferrisburgh at the exact spot where my journey had begun. Route 7 was quiet. I looked but saw no trace of the animal whose matted body had filled me with dread five days before. I inspected the yellow bus, but nothing was there, not even a faint bioindicator. To the south, the track I'd been riding in was getting muddier, swallowed by the land around it. I stood there in the middle of the road for a while, aware of my next move. It was a beautiful morning, warm and pitchy-gray. It was the kind of morning that brings some of us to quit our jobs, abandon our possessions and jet out unaccompanied into the world beyond routine. ☺

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SIDEdishes

BY CORIN HIRSCH & ALICE LEVITT

Flying Thai

A NEW RESTAURANT OPENS
 ANDER IN CHAMPS

Drivers looking for a **THAI** fix in Essex last week may have been surprised to find a different — but still Thai — restaurant on the scene. **THAI THAI** opened last Monday. Thai owners **PAUL** and **PAI** opened sold their location in the **FOOD SHOPPE AND CAFE** to **SETH** and **LORIE PL. SMITH** so they could spend more time together working at their Waterside restaurant.

Seth Griffin, a Culinary Institute of America grad, spent his childhood as a top restaurant in Thailand, where he says he frequently served royalty. Thai Royal cuisine



is an opulent genre in itself, and Griffin says he hopes to explore it once Sukhothai has found its footing.

For now, Paul Thai and carries fill the menu, though

the owner says his recipes are quite different from those of Thai Thai. "In the next month, look for very authentic Thai cuisine — stuff that you don't see in restaurants around here because the product is very difficult to get," Griffin says.

Thai Thai devotees can rely on Sukhothai when their favorite takes a break later this month. Paul Coast says that, during the week of January 29, the restaurant will close for his ben remodeling.

When Thai Thai reopens, diners will be able to try ultra-authentic menu additions all week long. Closed on Sundays since its inception, the Waterside restaurant will now be a seven-day affair, with no break between lunch and dinner on weekends.

Following the December 31 closure of **RAMBLER DINING** in downtown Burlington, it looks like Chittenden County is quickly seeing a Thai revival.

Users can also package and more goods than, or access recipe and business consulting. Current clients include **SUPPERSTOCK STAPLES**, **PIZZA GARDENS** and the **GRILLERS AT JACQUES PAUL**, a flagship tenant that will create other cheese makers.



Among the producers sharing the show is **LEA HENNING** of **WATER VARIETY**, who comes to the center once a week to roast New England sweet potatoes into a range of dips. "I want to change the way we think about sweet potatoes!" she enthused.

But Regina also got in the way of passion. Johnson was spilling out of her Norwich kitchen when she realized she desperately needed more room. "I had nine Crook-Pot going on my kitchen stove for four hours. I reached a point where I had to have a place like this to come, or I needed to shut down," she said.

Though the drive to Hardwick takes Johnson 90 minutes, the center enables her to ramp up production as her list of customers expands. "This place really made it possible," she said.

— C H

Stacking Up

AUGUST FIRST OWNERS OPEN A NEW CATER

On January 2, we reported on **Blair**, the Seven Days staff blog, that a new sandwich shop will replace the Burlington location of **VENOM SANDWICH COMPANY**. And it comes with a pedigree. The entry, to be called **VENOM**, belongs to **JENNIFER** and **PAUL**, owners of **ROBERT'S**.

"The space became available, and we jumped on it — it's such a great location," says Whalen, who claims the couple had no plans to open a sandwich business until the streetfront on North Wisconsin Avenue was left vacant. "The Vermont Sandwich Company was there at least 15 years," she says. "It speaks to the popularity of the spot."

At **Stacks**, the assumption is that a great roll equals a spectacular sub. **Merrick** is working on recruiting his own breed of cheese providers, including macaroni and Indian varieties.

The couple hopes that by late March, Burlingtonians will be able to grab burgers, waffles or whatever they call the sandwich favorite on rolls baked fresh each day. "The menu will be different from [that of] August First, but [Stacks] will have the same ownership and same attention to detail and quality," says Whalen, who adds that some August First breads might wind up at the new place, too.

As news gets out, potential fans are sure to stack up.

— A L



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VERMONT FOOD VENTURE
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Friday marked the unveiling of Hardwick's Vermont Food Venture Center, a 10,000-square-foot kitchen incubator and food-processing center. Though it quietly opened last summer, supporters such as Sen. Patrick Leahy gathered last week to cut the ribbon.

A key part of the dole that covered the \$1.5 million cost was \$450,000 in federal funds secured by Leahy, who spoke to the hundreds who turned out for the opening. "Wow. This is something," he gushed.

Shaved lamb, reminiscent by the host, where food producers can bake and hot their wares, busy the center.

Crumbs

LEFTOVER FOOD NEWS

After months of whetters and speculation, **EL CORTO YANABARA Y CANTINA** opened in Burlington's former **GRAND HOTEL** (just recently **SAVING RAZOR (RE)CRAFTING)** on December 31.

"It's been busy," says.



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Cider Buzz

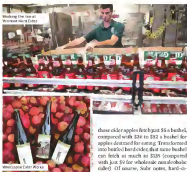
cider master Greg Felling out of a two-car garage in Proctorville.

Seven years later (in 2003), Woodchuck found itself on the brink of bankruptcy after mismanaging from a company in England, and Will was drafted a plan to buy it. When he took the helm, he had 40 employees and about 90 days to right the ship. Miraculously, it worked. Sales have grown by roughly 90 percent a year for the last four years. The number of employees — now hovering around

After the fall harvest, it rolled out three kinds of hard cider. It's still a small operation, increased to still sell about 2,000 gallons of finished each year. By contrast, Woodchuck surpassed two million cases last year.

"We're trying to explore new opportunities, so that when our delivery truck gets to the store, we can go into multiple departments," Sule says.

That makes economic sense. Cider, hard or unfettered, goes anywhere a use for blueberries — packed or brewed by hand, for instance — that can't be sold in supermarkets. By themselves,



100 — is expected to grow to 180 with the expansion.

"It's been a complete turnaround," Williams says.

Smaller producers are learning from Woodchuck's success in bringing cider to the masses. Cider bottles from around the region sit haphazardly on the shelves of the Champlain Orchards offices in Stanstead. They're evidence of the company's research into its new sideline business, says orchard owner Ed Sule.

Sule is tall and lanky with a mop of blond hair. A stout's three from Lake Champlain, his mechanical pickup apples year round for distribution and it will know for as good as two businesses in the dairy goods. Now, it's known for alcohol.

Last year, Champlain Orchards introduced an award-winning ice cider

those cider apples fetch just \$5 a bushel, compared with \$20 to \$32 a bushel for apples destined for eating. Transformed into bottled hard cider, that same bushel can fetch as much as \$300 (compared with just \$9 for wholesale non-alcoholic cider). Of course, Sule notes, hard-cider-making entails additional costs, including labeling, bottling and licensing.

On a damp afternoon in late December, rory-cheeked brewer Robb Lenois troops in from the bottling room wearing a stocking cap and rubber boots. The Green Mountain College grad heads Champlain Orchards' hard-cider brewing operation. He says his latest brew, the Pruner's Pride blend, is crisp, dry and a little yeasty, and that's by design.

"The American palate is pretty spoiled with sugar," Sule explains. If left alone, taste will naturally lean toward dryness, a taste more in keeping with the European style.

"We're trying to stay true to [the] tradition," Lenois says.

Champlain Orchards' cider is traditional in more than taste. In colonial America, apples were the more likely to be brewed than eaten fresh, and hard

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All in the Family

Grilling the Chef: John Raphael, the Family Table

BY ALICE SEVITT

Around this time two years ago, John Raphael was logging more hours handling a mail gun than cutlery. When he bought the Jeffersonville building that was known for years as Jim's Capboard, later as Peggy's Cocktail, Raphael had plans for a new restaurant. But first, he took renovation into his own hands.

Raphael, his regular brother, David, and their friends joined the country-style spot and rebuilt it to a rustic yet sophisticated destination for locals and tourists alike. They opened it later that winter as the Family Table.

The DIY approach is typical of Raphael's handiness in the kitchen and beyond. But it's the former that really makes Gay Farm salivary. Raphael admits he's a pretty nice and puts days of effort into the classic comfort food he serves. Like the coleslaw featured on *Flirt's Food Network* show "Diners, Drive-Ins and Diners," the chef speaks in carefully hewn Americana: coarse, but glasses refined plates; but also anyone who likes good food.

Cow is point is the fried chicken served at dinner at the three-meals-a-day restaurant. Each plate holds a breast, leg and thigh, all brined for three days. When it's time for the fryer, Raphael



Chef: John Raphael

Age: "I'm always 18" he jokes. (It really is 48.)

Restaurant: The Family Table

Location: Jeffersonville

Restaurant age: 2 years

Cuisine type: Comfort food, farm-to-table to upscale

Training: A liberal studies degree from Champlain College. Followed by a bachelor's degree in small business management and an ACS in culinary studies from Johnson & Wales University in Providence, R.I.

Local experience: Executive chef for Bar & Grill, Providence, R.I. (2004-2009). Chef owner, Country Club, Providence, R.I. (1988-2002).

What's in the menu? Much in and from local. Fried chicken, venison steaks. All local. There are no refined products, including oil (baptized "The Provider").

double-breads the meat. The result is a crisp, gloriously spiced marvel that tastes more Louisiana than Jeffersonville.

Then there are the mashed potatoes, which taste more of cream, chives and love than of spuds. The tangy, slightly creamy coleslaw is dotted with poppy seeds for an appealing double crunch.

A Massachusetts native, Raphael spent most of his career in Providence, R.I., where he earned praise for "Best Sandwiches in Rhode Island" and "Best

Bar Food" from *Rhode Island Monthly Magazine* before settling in Vermont in 2005. He worked at resort and country-club kitchens in his new home, then opened the Family Table.

Seven days a week is with Raphael to learn more about his life, work and hidden gems at a restaurant.



More food after the classified section. PAGE 41

SEVEN DAYS: How did you or family eat when you were growing up?

JOHN RAPHAEL: My mom was a baker for the school system, and we always had a home-cooked meal. We ate a lot of chicken because we didn't have a lot of money.

My mom used to make this weird pork thing with beans—soy sauce, corn, starch, green beans and water. It's still comforting, and it reminds me of my mom. I make it myself all the time. I feed it to the kids. It always reminds me of home.

SD: Back then, were there any foods you thought were gross?

JR: I'm still not very adventurous — I wouldn't eat watermelon or Rocky Mountain oysters. Of course, I'm allergic to fish, so I don't get to eat any of that.

**FOOD EVOKES ALL YOUR SENSES
AND IT KEEPS YOU ALIVE.
IT'S THE MOST
IMPORTANT THING
ON EARTH.**

JOHN RAPHAEL

Lobster, as a kid, I didn't like it at all. My parents loved it, and it was a big-time, special-occasion thing. Now, knowing what I know, it's a very versatile meat. Bivalve options I wouldn't eat as a kid. Now, you can realize you throw some bacon in there with a smother of cream and you're in heaven.

SD: Name three foods that make life worth living

JR: A good dry-aged ribeye. A good bowl of tomato-basil soup and grilled cheese. It reminds me of coming in from the snow and stopping my snowsuit off and having the baby-blue steak.

Food evokes all your senses and it keeps you alive. It's the most important thing on Earth. It's not as simple as putting gas in your car and going. The gas you're putting in yourself is different textures and flavors. Life's too short for crappy food.

SD: What's the best dish you've made that didn't sell?

JR: Just recently, over the holidays, I made a beautiful oven-roasted rabbit with walk-smoked-mustard-saffron cream on it. Truly sold one.

It was the off season, I don't think, locally, people are as adventurous as they. I was a little disappointed we didn't sell more.

SD: Describe your best meal ever.

JR: I eat out a lot, so that's really hard. Recently, I had a steak that was phenomenal at Craftsteak at Fairwinds [Resort Casino, in Manchester, Ct.]. I had a bone-in ribeye there that was amazing. The flavor was so good. It came with a bone with marrow in it and a little spoon. It was like 40 something bucks, but it was outstanding.

SD: And your worst meal?

JR: One I had to eat alone — because food is all about conversation with people. All the worst meals I've eaten were when I had to eat alone.

SD: What's your favorite cookbook?

JR: Any cookbook. I have 'em all. I have a huge collection of books.

They give me inspiration and give me ideas from old trends. I have some from the White House that are very old and some old James Beard books — anything and everything.

As a chef, you want to do weird and easy and adventurous stuff, but people eat what they like. You just put a really good twist on it. When they eat it and say, "That's the best fried chicken I've had," it makes your purpose so meaningful. It takes just one person to let you know you're doing it right.

SD: What are your favorite Vermont restaurants?

JR: Hix of the Wood, I try to go there every other week or once a week. The atmosphere, the open kitchen. All the wood and stone downstairs — the rock brings you back to the earth and the food that lurch off the grill with it. It's really tasty and consistent. Everything I've had, the attention is right there.

I like The House in St. Albans, they do a really good job there. The Blue Puddle [Rutland, in South Hero] is good. I eat at Traversa Delta, Agave's Noodle House and Tilly Thai American. Flaxwood is good. Mad Tea is really good.

SD: If money were no object, what kind of restaurant would you open?

JR: If money was no object, I would have a beautiful post-and-beam building. I would only have the best of the best. I would dry-age every piece

of beef myself. That's what it would be about the atmosphere and the highest quality.



If I had the labor pool, I would make everything from scratch — bread, butter. It would just be a huge working farm with an indoor greenhouse — all winter. It would be crazy and you could walk around with your glass of wine and see the greenhouses. You'd be able to enjoy the living thing of people making the food all from there.

But that would cost a fortune. No one in Lenoire County would pay \$200 for dinner.

SD: What's your favorite beverage?

JR: Alcohol would have to be Guinness. I drink a lot of water, but if I'm going to splurge, I'm going to have something. I created a long time ago in Rhode Island, I did a post glass full of tea, then pour in 50 percent Wynn's [of Maine] blueberry juice and 7 percent French on the top. It's a really delicious, fun beverage. Backo's Root Beer is awesome, too.

SD: What kind of music do you like to listen to on the kitchen?

JR: In the kitchen, I put up with a lot of crap. Three guys have weird taste — anything from dubstep to the Dead to Christmas music.

SD: If you weren't a chef, what would your job be?

JR: My big goal in life after being a restaurateur would be to raise money for charity. I'm also a carpenter, and I fix cars, but I would love to head up a charitable foundation to help people.

SD: What are your hobbies?

JR: I love everything with a motor. I've been building and racing cars my whole life. It's one of my favorite things. I love snowmobiling, too, and playing golf and building furniture.

SD: What's your most embarrassing favorite food?

JR: I love ice cream. I can't sit down without eating the whole giant. My favorite is the chocolate ice cream at Somerset Creamery in Massachusetts. When you're older and your stomach doesn't make you eat your cereal anymore, you get your milk from ice cream. At least, that's what I like to think. ☺

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JAN 14 | DANCE

Dance. Diversity in PRC's second annual dance-showcase fundraiser. Shape-shifting is each act, from modern to African to swing dance; the featured artists include local favorites Selene Colburn, Paul Bessau and Jay Madden, as well as belly dancer Cati Capaldi (pictured) and Pittsburgh alum Christina



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JAN.15 | OUTDOORS Play It Cool

Snow place like home... even when the white stuff has skaled some of us this year. Thankfully, the second annual Stone Tour de Snow doesn't require frost bites, though they certainly are welcome. Folks of all ages pile on the snows and run—or walk, ski, stroller or sled—for the Stone Recreation Path, where seven large stations of cold-weather activities await. First up? Winter warm-ups and gaited target practice. Then it's on to yoga, ski slalom, in-line golf, a Nordic-tennis park, the hammerhead sled pull and a hockey-puck shoot. It's not a competition, but racing like with activity checkpoints could win you prizes at the Fourth Line Village Celebration. On your mark...

STONE TOUR DE SNOW

Sunday, January 15, 10 a.m. to 2 p.m., starting at the top of the Stone Recreation Path (or at the halfway point, at the Farmers' market (led by the Red Barn Shop)). Fourth Line Village Celebration follows in the Journey Memorial Building at 2:30 p.m. \$5. Proceeds benefit the winter use of the Stone Recreation Path and support the Skiing Kids on School program. Info: 253-8215, stone.tourdesnow.com



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JAN.13 | MUSIC Key Player

Scoring symphonies or solo sonatas, the legends of musical theater such as Mozart and Bach are timeless—but, sadly, can be as rudimentary as a few note-speckled sheets of paper. With Wolfgang Amadeus and Johann Sebastian long buried, it takes a canny insider to encounter their legacy. Enter Russian Mayanovskoff, The Road on piano man, writes Marky Pab, "a positively a genius at digging out the inner voices that most pianists don't realize are even there." It's just his stable fingers and interpretive approach to the BBC Philharmonic and Tokyo Symphony, among others, and now he returns to Mid-Haven to sound out four musical classical compositions.

EVAN ROSE WITH MAYANOVSKOFF

Friday, January 13, 8 p.m., at Concert Hall, Mahoney Center for the Arts, Middlebury College, 55-25, Info: 463-6433, middlebury.edu/arts



JAN.13 & 14 | DANCE A Beautiful Mind

Putting mind over matter comes easily to Rhode Island dance/theater company Everett—especially after spending two years in residence at New Hampshire's Crooked Mountain Specialty Hospital, one of the country's top brain injury institutions. It's an unusual host for dance, but a smart one. Interviews with leading scientists fuel *Brain Storm*, a multimedia whirlwind probing the thought processes of the mysterious human head. A special guest from the hospital highlights the mixture of choreography, story line and video projections about the latest in neuroscience. Wrap your angle around the piece at its Hop premiere, or catch it on February 17 or 18 at the Flynnspace in Burlington.

BRAIN STORM

Friday, January 13 and Saturday, January 14, 8 p.m., at Howe Theater, Hagopian Center, Dartmouth College, on Hanover Not. Informal discussion with the artists immediately follows. \$12-63. Info: 823-6465, 2432, <http://evrtheatre.com>



448 JOURNAL OF DOCUMENTATION

FAIRIE AUDITORIUM Main Hall: Earthshock College: November 10: 4:30 p.m. Free. Info: 802.588.3292

WASHING TONIGHT An artist's night include the original and T. Michael's College projects are announced. November 10: 7 p.m. Free. Info: 229.3338

OPERA HOUSE Theaters open a series of the Metropolitan Opera in the City. Big House: Theater & Cafe: Wednesday 7 p.m. Info: 496-8584

THEATER/REPLICATION OPERA, INCORE: See 10/19/12 p.10

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FRI.13

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OPF **SENIOR ART CLASSES** Folk arts: 10 a.m. to 12 p.m. Free. Info: 858.3038

SENIOR ART CLASSES Folk arts: 10 a.m. to 12 p.m. Free. Info: 858.3038

FAIRIE AUDITORIUM Main Hall: Earthshock College: November 10: 4:30 p.m. Free. Info: 802.588.3292

WASHING TONIGHT An artist's night include the original and T. Michael's College projects are announced. November 10: 7 p.m. Free. Info: 229.3338

OPERA HOUSE Theaters open a series of the Metropolitan Opera in the City. Big House: Theater & Cafe: Wednesday 7 p.m. Info: 496-8584

THEATER/REPLICATION OPERA, INCORE: See 10/19/12 p.10

SPOTLIGHT **AFTERNOON/POETRY & CREATIVE WRITING** Series: October 10: 10 a.m. to 12 p.m. Free. Info: 858.3038

BOOK DISCUSSION SERIES: FUTURE UTOPIA AND ANARCHY October 10: 10 a.m. to 12 p.m. Free. Info: 858.3038

EASTBURY BOOK DISCUSSION October 10: 10 a.m. to 12 p.m. Free. Info: 858.3038

EDWARD HALL FACULTY READING October 10: 10 a.m. to 12 p.m. Free. Info: 858.3038

FRI.13

OPF **SENIOR ART CLASSES** Folk arts: 10 a.m. to 12 p.m. Free. Info: 858.3038

FAIRIE AUDITORIUM & DANCE SOCIAL October 10: 10 a.m. to 12 p.m. Free. Info: 858.3038

SENIOR ART CLASSES Folk arts: 10 a.m. to 12 p.m. Free. Info: 858.3038

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CENTRAL TO YOUR NEW LIFE



First 2012 Baby...
—This was truly amazing! Dr. Knowlton was so great and Eric was not terrible! We could not have asked for more. And they are still helping us. It's the best!"

And this little guy is quite thrilled with his celebrity — just look at that grin! Cameron Austin Merryfield arrived on January 1, 2012, and weighed 7lb 10oz. The first child of Michelle and Josh Merryfield, we expect that he will be much celebrated ALWAYS by his large and loving extended family. What a lucky little guy! The Merryfields live in Williamstown. Truly a happy new year! Best wishes!

Speakers:
Robert A. Knowlton, MD, FAHA, FAHA, FAHA
Erica Baker, MD, FAHA
Michael J. Knowlton, MD, FAHA
Michelle V. Knowlton, MD, FAHA
Josh Merryfield, MD, FAHA

CVMC Celebrates the First 2012 Baby...

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Josh Merryfield, MD, FAHA

Central Vermont Medical Center
Central To Your Well Being • www.cvmc.org
Central Vermont Women's Health • 371-8881 • 371-4441
to schedule a tour of our Gender Park Birthing Center.

FRIDAY

ARTS + CULTURE

THE LIFE + TRAINING OF A CONTEMPORARY DANCE American Ballet and New York City Ballet dancers will perform a series of contemporary dance pieces in a performance presented by the American Ballet Theatre. Tickets: \$10-\$100. www.abt.org

ARTS + CULTURE

DAVID KALIN The artist's latest work, a series of paintings, will be on display at the David Kalin Foundation. Tickets: \$10-\$100. www.davidkalin.com

ARTS + CULTURE

THE WALL: HISTORICAL DISCUSSIONS ABOUT ART In "The Wall: Historical Discussions About Art," the artist's latest work, a series of paintings, will be on display at the David Kalin Foundation. Tickets: \$10-\$100. www.davidkalin.com

ARTS + CULTURE

WINTER IN SEVEN DAYS SPEAKER SERIES An evening of author and filmmaker David Kalin's latest work, a series of paintings, will be on display at the David Kalin Foundation. Tickets: \$10-\$100. www.davidkalin.com

ARTS + CULTURE

THE CRUCIBLE "The Crucible" is a play by Arthur Miller. It is a play about the Salem witch trials. Tickets: \$10-\$100. www.millerplayhouse.com

ARTS + CULTURE

SAT. 14 The artist's latest work, a series of paintings, will be on display at the David Kalin Foundation. Tickets: \$10-\$100. www.davidkalin.com

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THE CRUCIBLE: See FRITZ THOMPSON

SUN.15

References

WINK FLEA MARKET Feeling thrifty? Bargain hunters flock to a sale of collectibles, antiques, crafts and household goods. Chamblé Valley Exposition. 11000 Junction W-90 at m. 10 m. SE. Free for kids under 13. Info: 828-5165.

155000

EXRANGLI FOLK DANCING: Moves bring cheer, soft-soled shoes and fun two-to-two circle prize dances. Partners not required. *Shaw Zedek Synagogue*, Burlington, 7.15-9.30 p.m. \$2 free to first timers. Info: 888-6726, port@exran.org.

etc.

NON-HITOMI MALAYSIAS A sponsored tour/program to learn firsthand findings on local supernatural spots – including the historic Alim Puteh (Taman Mawar) Mausoleum. 2-day in Price: RM5,450/US\$1,000. (03) 6336 4366. www.hiti.com.my

NANO BRIE: Get a question for the great legend? Call us this week as the community and individual members of our strength and life solutions. Performing Arts Center, 10000 First Academy St., Alhambra, 3 p.m. \$30-40 for ages 18 and up. Info: 324-3444

Full text

BOOK SHOP Film critic Rick Winston offers a pre-film talk before the screening of this 1933 silent brothers romp. Chandler Gallery, Raleigh, Type 55 \$ cash bar info. 434-6664 outreach@chandler-arts.org

MOUNTAIN TOP HUMAN RIGHTS FILM FESTIVAL. See 9/10 to 20/09

TOP STORY 2 The final installment of the behind-the-scenes saga catches up with Woody Bull and the gang as they discover how they came out by a somewhat punk-rock, spunking Auditorium, Hapke Ice Center, Dartmouth College, Hanover, N.H., June 25-27 into rock-abilly-ness.

Abstract

"MARTIN'S BIG IDEAS" Use CASE 16.1-4 p.109

Background

8944440415 Novice and fluent French speakers
 are back up on their fingertips – on the new
 Fischer Free Library Burlington 4 5 30 p.m.
 Free. Info: 855.5085

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BILL REED VOICE STUDIO/JAZZ WORKSHOP
CONCERT & STUDENT SHOWCASE: See SATURDAY
page 2 on 3/23/04 from 7:00pm

BURLINGTON CHAMBER ORCHESTRA See SAT 16, 2 & 19

WINTER SOLA MUSIC FESTIVAL. See SAT 14, 1-5 above.

outdoors

SLEEPY HIDE WEEKEND: Sat SAT 14: 10 a.m.-3:30 p.m.

STORYTOLD IN SHOW *Shen's* 4 screenwriters, *Barbarian* and *Wreckers* director *Barry Levin*, played in seven minutes for each episode, in a panel that ranged (including *beginner* *young* *actors* *back* *into* *the* *show* *and* *more* *the* *show*).



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Journal of Management Education

www.elsevier.com/locate/jmb

calendar

TUE 12-4 PM

lighting: Shave the Mountain In its activities 10 a.m.-4 p.m. **Thru the Valley** Celebration 2:30 p.m.-5 p.m. Info: 325-9036

golf

HOUGHTON COUNTRY CLUB CHALLENGE

NACIEBONE In its 26th season, the tournament will feature 100 players. The event is held at the Houghton Country Club. Info: 325-9036

hobbies & crafts

HOUGHTON COUNTRY CLUB CHALLENGE In its 26th season, the tournament will feature 100 players. The event is held at the Houghton Country Club. Info: 325-9036

theater

AUCTIONS FOR LUMBER See FRIDAY 11:30-3 p.m. **WINTER HUNT** A group of hunters will be searching for the season's best to find them in the woods. Info: 325-9036

radio

CAMPFIRE STORIES AT THE MOUNTAIN Forget the tent, the mountain is your tent. 10 p.m. Info: 325-9036

MON. 16

conferences

WINTER HUNT A group of hunters will be searching for the season's best to find them in the woods. Info: 325-9036

etc.

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festivals & fairs

WINTER HUNT A group of hunters will be searching for the season's best to find them in the woods. Info: 325-9036

films

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health & fitness

ELITE CLIMBING CLUB Call to reserve a 10 p.m. session at the climbing gym. Info: 325-9036

HEALTH CLINIC Offers a variety of health services. Info: 325-9036

ELITE CLIMBING CLUB Call to reserve a 10 p.m. session at the climbing gym. Info: 325-9036

holidays

MARTIN LUTHER KING JR. CELEBRATION A group of people will be celebrating the life of Martin Luther King Jr. Info: 325-9036

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books

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etc.

ELITE CLIMBING CLUB Call to reserve a 10 p.m. session at the climbing gym. Info: 325-9036

TUE. 17

business

CHAMPLAIN VALLEY SCOUTS MEETING A group of people will be meeting. Info: 325-9036

etc.

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concert **St. Pauli Church** Burlington, room 1
p.m. Free. Info: 524-5477

arts&events

SPRING SHIRT See THU 12:12 a.m. open

drinks

DAVE COLLINS In "What Hutton Is In" and "What the Major an actor and actor shares his scenes of Hutton's house and his life in the arts and media. Tour Foundation Living Room. Burlington College. Hutton R.H. open. Free. Sign-ups. Info: 523-6438. 10:30

VERMONT YARNER DECOMPOSITION FORUM A yarn person panel sheds light on the fun and craft of yarn. Open to all. Burlington. Info: 523-6438. 10:30

theater

TALL MR. CORBETT Winter and performer Taps Aloia pays tribute to Vermont's longest-serving governor. Burlington College. Hutton R.H. open. Free. Sign-ups. Info: 523-6438. 10:30

WED.18

comedy

OPEN NIGHT See WED 12:12 a.m. open

fairs & festivals

STEWIE WINTER CARNIVAL See MON 9:30 a.m.

film

HOUGHTONTOP HUMAN RIGHTS FILM FESTIVAL See THU 12:12 a.m. open

food & drink

THANK YOUR MENTOR BREAKFAST Burlington police chief Michael Schering invites Mayor, the Burlington Movement, and dining business for the police. Burlington College. Hutton R.H. open. Free. Sign-ups. Info: 523-6438. 10:30

WINTER SUPPLA CIEWS Welcome for Rich open to anyone. Burlington College. Hutton R.H. open. Free. Sign-ups. Info: 523-6438. 10:30

health & fitness

WINTER WELLNESS DAY Take a break from winter. Burlington College. Hutton R.H. open. Free. Sign-ups. Info: 523-6438. 10:30

YOGA PHILOSOPHY Hutton R.H. open. Free. Sign-ups. Info: 523-6438. 10:30

kids

EVERYTHING See THU 12:12 a.m. open

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VALLEY NIGHT John O'Neil, producer, brings his smooth jazz to the Big Room. Theater & Café. Burlington. 9 p.m. \$5. Info: 523-6438.

WINTER SCHOOL WORKSHOP See THU 12:12 a.m. open

MOVING & GROWING WITH CHRISTINE See THU 12:12 a.m. open

SKATER TOTS See THU 12:12 a.m. open

SEMINARS

CHILDREN'S MINDS See THU 12:12 a.m. open

HOW TO RESPOND EFFECTIVELY See THU 12:12 a.m. open

SPONSOR

WINTER NIGHTS See THU 12:12 a.m. open

WINTER NIGHTS See THU 12:12 a.m. open

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Hazy Days

Real Estate's Alex Bleeker talks about the new record, day jobs and high school bands

BY DAN ROLLES

SEVEN DAYS: The new album is more focused and refined than the first. Was that a conscious effort or simply a product of growing together as a band?

ALEX BLEEKER: In general, it is more focused. It's not so much intentional as it is a product of simply having more focused when we made the record. It was made under different circumstances [than our first album]. The first record was made over a longer, more random period of time, almost entirely home-recorded. This time we were in more of a professional studio, releasing it on a larger label [Domino Records]. We had more of a traditional producer, which was a factor. And we were able to dedicate the time to record, and our stop and we were finished, whereas the other record was a rambling process, like, "We'll finish it when we can."

SD: Was there any trepidation in working with a producer and putting your baby in someone else's hands?

AB: In this situation, no. We've known [producer] Kevin Cadogan [Tina Turner, the Walkmen] for years. So there was a strong relationship there. I would say he has a pretty light touch. He just wants to help you achieve what you want. He's more of a helpful force than someone who tells us what he thinks we should do.

SD: So he wasn't like, "This is gonna be an electro-dance track, dammit?"

AB: [Laughs] "We need the hit. Where's the hit?" No, he was very sensitive to our vision.

SD: You guys grew up together, so I'm guessing this is not the first band you have been in with each other. Tell me about some of your earliest bands. **AB:** Martin [Concepcion, guitar and vocals] and I have been playing as bands together since we were 12. I think



the first band either of us was ever in we started on the last day of eighth grade. And it was a... um, ska band. [Laughs] It was because we were into ska and poppy punk. But also because there were so many of us who wanted to be in a band, we couldn't really exclude anyone.

SD: So a ska band made perfect sense.

AB: I think there were, like, eight or 10 people in the band — guitar, bass, drums, three different voices, maybe a saxophone at one point. I couldn't play guitar in it so I was just the singer. That lasted a summer, I think, but obviously couldn't sustain itself.

SD: What was the name?

AB: Emerson X-Ray Solutions.

SD: Aw, I was hoping for a bad ska pun.

AB: [Laughs] I think pretty stacy, though. Right? Anyway, then we were in a band that just covered songs we liked. We did Weezer and Ben Rabin. Hey, stuff like that. It was early high school but that

band lasted for, like, two years. And we played also with a friend's band called Paperface, which had Adam Lynch, who is now making music under his own name, which is really awesome.

SD: He is pretty awesome.

AB: Yeah. As we carried out our own little music scene that way. So Matt [Woodruff, guitar], Martin and I became really close and we started a band called Hey There Sep.

SD: Great name.

AB: Think I think that might have been the only band all three of us were in together before Real Estate. During college, we would play together when we were all home, but we couldn't really be in a band. So after college we started Real Estate.

SD: Do you guys still have day jobs?

Last year New Jersey's first Estate followed up their stunning self-titled debut album with *Days*, a minor-wedding acknowledged as one of the year's finest by music critics across the country — including those at *Witchfork*, which rated the breezy indie rock record among its top 10 albums of 2011. That first record captured a ton of images of sun-dappled seaside days and childhood wistfulness. Similarly, Real Estate's latest, full of nostalgia for growing up in an American suburb, feels like the musical equivalent of a faded Polaroid.

Seven Days spoke with Real Estate bassist Alex Bleeker by phone in advance of the band's upcoming show at the Higher Ground Showcase Lounge on Tuesday, January 17.

AB: We don't right now. It's full time now and for as long as it can be, which, hopefully, will be a long time. But it's the kind of thing where you never really know after the first album came out, I left my job for a while and we went to Japan on tour. Then I looked at my bank account and went like, "Oh my God, I'm completely broke." So I got a job for six or seven months — actually while we were recording this record — booking tables.

SD: Ah, the glamorous rock star life. It must have been a cool feeling to wake up one day and realize that Real Estate was your day job.

AB: It's a dream come true.

SD: There's a pervasive sense of nostalgia on both albums, and particularly the first. Where does that come from?

AB: I think, especially on the first record, it came from a point of reflection, of hanging out and growing up together in Ridgewood, New Jersey. That was recorded right when we came home from college and went living with our parents. And that's how we relate to each other. We wouldn't help but acquire odd memories of being together in that house. In a lot of ways, it's a reflection on coming home — after you haven't lived there for a while and [you're] realizing everything you've been through, and having this mythological, nostalgic childhood and high school period. And it's about our relationships with each other. I think that carried over into the songs that we've continued writing.

SD: Speaking of looking back, what was your favorite record of 2011?

AB: I think it was *Pleasure*, by a band called Pure X.

SD: Anything you're looking forward to in 2012?

AB: I think maybe, just maybe, there's a new Black Dice record coming out. I know a few people who have heard pieces of it and they say it's their most accessible record, but it's also so crazy in its approach to be. I'm excited to hear that. ☺

Real Estate plays the Higher Ground Showcase Lounge with the Golden and 50 Mills Live Tuesday, January 17, 7:30 a.m. 50mills.com



SUNNY HILL (COURTESY: FORGIVE ME NOT)

Forget-Me-Not With their full-length debut, *Remember*, **FORGIVE ME NOT** turned Vermont music on its collective ear. Released in December and named one of the 30 best local albums of 2011 by *Seven Days*, the record personifies a deepening fusion of funk, rock, world music, and psychedelia and immediately established the band as a live act to watch.

Led by master sitar player and composer Craig Myers (Roth-Stein), the Burlington-based septet is poised for a breakout in 2012. Catch them this Saturday, January 14, at Nectar's with percussionist-cello percussionist **DAVID**.

WED. 11

burlington area

10 DOWN Acoustic with DJ Craig Macdonald (open) 9 p.m. Free.
FRANKY'S & KAREIDA 10/10 p.m. Free.
LEAHUE BROTHERS & CO. Live DJ Craig Macdonald 10 p.m. Free.
MARGHERITA PIZZA & PUB Open Mic with Andy Lugo 10 p.m. Free.
ON TAP BAR & GRILL Brewfest (open) 7 p.m. Free.
RADIO BEAN Charity for Leukemia (longer songs) 7 p.m. 8 p.m. Free. Brattonville 9 p.m. 7 p.m. Free. Irish Session 9 p.m. Free.
THE SQUARE The Green Thing (live) 7 p.m. Free. DJ Cecil (open) 10 p.m. Free.
THE SKINNY RANCH Wednesday Night Jams with Joshua Ponder (live) 8 p.m. \$5.00 donations.

central

THE BLACK DOOR Acoustic blues jams 10 p.m. Free.
THE BLACK DOOR Comedy night with K.C. 10 p.m. Free.
WOLFGANG'S IRISH PUB Open Mic with John Gaudin 8 p.m. Free.
THE SKINNY RANCH Wednesday Night Jams with Joshua Ponder (live) 8 p.m. \$5.00 donations.

champlain valley

KEY LIME Karaoke with Live Rock Entertainment 8 p.m. Free.

northern

MOOSE 5 Jason Redford (acoustic) 7:30 p.m. Free.

regional

HOMESIDE Open Mic 8 p.m. Free.

THU. 12

burlington area

10 DOWN Acoustic Thursdays with Joe Adler (longer songs) 7 p.m. Free.
CLUB METER Live 8 p.m. All Ages. Open. 10 p.m. Free. Through the River 10 p.m. 10 p.m. Free.
FRANKY'S & KAREIDA 10 p.m. Free.
LEAHUE BROTHERS & CO. Live DJ Craig Macdonald 10 p.m. Free.
MOOSE 5 Acoustic with DJ Craig Macdonald 10 p.m. Free.
THE SKINNY RANCH Wednesday Night Jams with Joshua Ponder (live) 8 p.m. \$5.00 donations.

THE SKINNY RANCH Wednesday Night Jams with Joshua Ponder (live) 8 p.m. \$5.00 donations.

O BROWN'S BUSH PUB DJ Denise 10 p.m. 10 p.m. Free.

ON TAP BAR & GRILL Live Session 10 p.m. Free.

RADIO BEAN 10/10 p.m. Free.
THE SKINNY RANCH 10/10 p.m. Free.
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FRI. 13

burlington area

10 DOWN Acoustic Thursdays with Joe Adler (longer songs) 7 p.m. Free.
CLUB METER Live 8 p.m. All Ages. Open. 10 p.m. Free.
FRANKY'S & KAREIDA 10/10 p.m. Free.
LEAHUE BROTHERS & CO. Live DJ Craig Macdonald 10 p.m. Free.
MOOSE 5 Acoustic with DJ Craig Macdonald 10 p.m. Free.
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SOUNDbites

CONTINUED FROM PAGE 33

afternoon boozedown at the Savoy. Theater with **water** and the **seawater**. For more info, check out rumormongering.

(2012 prediction: TD finally does that Summit School profile that I've been promising. Bigger and school buscho **KAPPA KAPPA** for the last two years.)

MUSICPOST unveiled a new series last month called **MusicPost's Social Club**. As opposed to the more challenging bass music the EDM collective is typically known for, Social Club offers a distinctly more chill vibe. Specifically, downspouts, which comprises styles from trip-hop to an-gro and beyond. The next installment is Wednesday, January 16, at Radio Bean. And it's rumored that future editions are slated for the basement speakeasy at the Farmhouse Tap & Grill.

(2012 prediction: Roughly 41% new EDM genres will emerge, each more semantically slippery than the last. Also, my head will explode.)

Happy trails, **WASH NEWS**
The Montpelier-based MC

has made a name for himself in VT hip-hop circles over the last few years and has shown impressive artistic growth along the way. But, also, he's moving on and heading for Oregon (and this month, he's here), he's heading to his hometown in Los Angeles to work in a mall show at the greatest bar in the world, Charlie O's, on Wednesday, January 16. Well, wishers that night include **LOVE AND TIME, EXCUSE ME, YES AND TIME, EXCUSE ME, HEY!** Good luck, Aleck.

Congrats to **GREGORY OSWALD**. As if struggling with *The Situation* from "Jersey Shore" as the web TV series "New Stage" wasn't enough, the local pop prince was featured on the December 28 broadcast of National Public Radio's "Morning Edition." If you missed it, you can find the interview at npr.org. And, yep, that was the first time NPR and The Situation have ever been mentioned in the same sentence, as far as we know.

Montpelier electro-pop trio **ELIMINATED** is celebrating the release of their debut album on Steam



Gregory Oswald and Lili

& Mean Records this Friday, January 13, at Positive Pie 2. I haven't heard the CD yet, but a few indie bands have told me it's very, very good. Judging by their contributions to last year's two 54M comps, I believe it. Golden State hip-hop acts **BAWY BICK** and **BOOGIEBANG** spin

late but not least, registration for the second annual Vermont Battle of the Bands at various all over Middlebury is now open

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FEB. 12, FEB. 13 // JAMES BYRDER (PHOTO)

They're Baaack! After a hiatus at the end of 2013 to regroup, enjoy the holidays and...well, make babies, **JAMES BYRDER** are back in the saddle and doing what they do best: playing wildly unpredictable and musically compelling live shows. And maybe treating the occasional 1970s pore roll. *Album: The Burlington-based quartet's recent*

release from WBUR's venerable live series, "Exposure," is due out in a bit later this year. This week, the playfully proggy JR play two gigs: Thursday, January 12, at Red Square in Burlington, and Friday, January 13, at the Rusty Nail in Stone

FEB. 12, 13

RED SHARP Tull Street Station (Burton) 8 p.m. Free. **Arctic Echo** (Burton) 10 p.m. \$5.
RED SHARP BLUE BLOOD 21st Street (Burton) 10 p.m. \$5.
RUBEN JAMES 21st Street (Burton) 10 p.m. Free.
BLIND BASS FISH Supermarket DJ (Fitch) 10 p.m. Free.
THE BLIND PANCAKE 1st and South Street (Burton) 10 p.m. \$5-10.
T BONES IN A TAVERN AND BAR The Smoke House (Burton) 8 p.m. Free.

central

THE BLACK BOBE The Harkness (Burton) 8:30 p.m. \$5.
CHILLIE OJ The Union 11th Street (Burton) 10 p.m. Free.
BLIND BASS FISH Supermarket DJ (Burton) 10 p.m. Free.
POSTTENSE 21st Street Station (Burton) 10:30 p.m. \$5.
THE RED SHARP 21st Street Station (Burton) 10:30 p.m. \$5.
BLIND BASS FISH Supermarket DJ (Burton) 10:30 p.m. Free.
BLIND BASS FISH Supermarket DJ (Burton) 10:30 p.m. Free.

champlain valley

BLIND BASS FISH Supermarket DJ (Burton) 10 p.m. Free.
CITY LIGHTS Topline Entertainment (Burton) 10 p.m. Free.
THE BLIND PANCAKE 1st and South Street (Burton) 10 p.m. \$5-10.
THE BLIND PANCAKE 1st and South Street (Burton) 10 p.m. \$5-10.

northern

HARTSHORN The Convention (Burton) 10 p.m. \$5.
HODGE 6 11th Street (Burton) 10 p.m. Free.
PARISH P 11th Street (Burton) 10 p.m. Free.
BLIND BASS FISH Supermarket DJ (Burton) 10 p.m. Free.
BLIND BASS FISH Supermarket DJ (Burton) 10 p.m. Free.

regional

HODGE 6 11th Street (Burton) 10 p.m. Free.
BLIND BASS FISH Supermarket DJ (Burton) 10 p.m. Free.
BLIND BASS FISH Supermarket DJ (Burton) 10 p.m. Free.

SAT. 14

burlington area

BACKSTAGE PASS Arctic Echo (Burton) 8 p.m. Free.
CLUB METEOR Station (Burton) 10 p.m. Free.
THE BLIND PANCAKE 1st and South Street (Burton) 10 p.m. \$5-10.
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RED SHARP Tull Street Station (Burton) 8 p.m. Free. **Luck** (Burton) 10 p.m. \$5.
A Ring (Burton) 10 p.m. \$5.
BLIND BASS FISH Supermarket DJ (Burton) 10 p.m. Free.
THE BLIND PANCAKE 1st and South Street (Burton) 10 p.m. \$5-10.
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champlain valley

BLIND BASS FISH Supermarket DJ (Burton) 10 p.m. Free.
BLIND BASS FISH Supermarket DJ (Burton) 10 p.m. Free.

GOOD TIMES CAFE They Might Be Giants (Burton) 10 p.m. \$10.
TWO BROTHERS TAVERN 11th Street (Burton) 10 p.m. Free.
northern
HARTSHORN 11th Street (Burton) 10 p.m. \$5.
HODGE 6 11th Street (Burton) 10 p.m. Free.
POSTTENSE 21st Street Station (Burton) 10:30 p.m. \$5.
THE BLIND PANCAKE 1st and South Street (Burton) 10 p.m. \$5-10.
THE BLIND PANCAKE 1st and South Street (Burton) 10 p.m. \$5-10.

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HODGE 6 11th Street (Burton) 10 p.m. Free.
BLIND BASS FISH Supermarket DJ (Burton) 10 p.m. Free.

REVIEW *this*



Trapper Keeper, Deadass

(SELF-RELEASED DIGITAL DOWNLOAD)

For those who attended grade school between the mid 1980s and early 1990s, few scholastic assignments were more important than the Trapper Keeper. With the possible exception of the lunch box, the style and condition of one's Trapper Keeper was the ultimate gateway school status symbol. Was it clean and organized? You were probably a nerd. Ripped up and crumpled? You probably sat in the back of the class. And if God forbid, you had one of those generic three-ring binders? You were probably the weird kid with messy hair who always sneaked vaguely off-topic DVDs. You could tell a lot about a kid by his or her Trapper Keeper.

What, then, to make of Burlington's Trapper Keeper? On their forebore debut, *Deadass*, the cryptic new kids in school pose they may just be the cool kids as well. Clocking in at eight songs and 14 minutes, this is a blistering mix of rap, grunge, post-punk, loaded with crushing distortion, searing hooks and soaring angst.

In truth, Trapper Keeper aren't really new kids at all. The band is composed of Queens City scene vets, including Hardscore's AJG's Chris Valyros (bass) and Alex Reed (drums), and guitarist and vocalist Will Raskowski (ex-*seventies*).

Maybe call them transfer students? Much like the blackouts, Trapper Keeper know the way around a first pairing punk surfers. The record opens with "G.D. Army Good Your Year's" a bombastic cut on which the band use as grunts to form a couple of verses, a scorching hook and close to approximately 300 seconds of mindless fun in the span of a scintillating one minute and one second. Yikes are nothing if not efficient.

The remainder of the record follows in similarly biting fashion. "Songs In

Those Church" offers a classic one-song chorus and healthy doses of punk y'all like Gu on Day" as an intentionally blurry as its title implies — as in the closer, "Bill Fucking Murray." And "It's Only 1,000 Miles to Austin" is pure, brainiac punk. "One Big Punch You're Another" is the centerpiece and features (deliberately speaking) the most compositional sophistication on the album, with time changes and hooks to spare.

For a new band, Trapper Keeper are impressively tight, though not so precise as to smooth away their scrappy appeal. Hardscore headbanger Valyros and Reed, not surprisingly, are in lockstep throughout. Reed in particular takes the backline with an array of gnarled punk to slay. With his workmanlike in the three-part delivery and appropriately rugged guitar lines, Will Raskowski provides most of the interest, frayed-at-the-edges energy. In yes, you can tell a lot about someone by his or her Trapper Keeper. It turns out Burlington's is pretty red.

Trapper Keeper release their debut with a show at the Monkey House this Tuesday, January 17, with the Indegeneration, the Hives Show, Mountain the Red, Die! and the Madras Weapons. *Deadass* is available for download at trapperkeeperdeadass.com.

DAN BULLES

Guides for the Future, Dansicko

(SELF-RELEASED DIGITAL DOWNLOAD)

Uncertain how to navigate 2012? Fear not. *Guides for the Future* will show you the way. Their sophisticated, futuristic, playful guidebook for days to come, complete with advice on how to survive the impending Zombie Apocalypse ("Apocalypse Army"), a paean to lack of the various in a fading police of options ("Police") and a spread-the-word, the end-of-it-already-here neighbor across denying an omnipresent world ("Push Them Show Them Free").

The vehicle for this radio almanac is a whiplash of gleefully anarchy and independent songs born of a trio of students who clearly go wherever the music takes them. Hold on to your tinfoil helmets, folks.

Ready to meet your Guided? Great. There's guitars and lead vocalist Bobb Spensley — a Vermont native — who seems to delight in taking the chord progression less traveled and sings in an unmistakable but competent and unaffected voice. Tommy Robert holds

down the low end on bass, though it would be unfair to call him a supporting role. There's more than a little Prince and Chila Pappas on Bobb's a-lap happy style, and his songwriting contributions are reflected in the numerous tracks where his low strings stand out against the controlled chaos. Cole Williams whisks away on the skins, somehow managing to match a such schizophrenic section with just the right beat, occasionally lowering over Spensley's lyrics in choice harmony.

With a spare status of genres and styles as well as topics, the *Guides* could range from rock to folk. The spirit of Zappa, equal parts punk, post and psychedelia, a cup of witty commentary and a dash of off-the-beat delivery (left willfully). It might not result in sonic revelations, but the chaos and mystery in these songs keeps you coming back for more. It's like taking out another hit of a strong drink to instantly an insouciant flavor. What is that? I'm hearing?

It's funny, too, that these three call themselves "guides." For as lost as they get in their songs' random wanderings, they usually find their way back, returning to the opening bass-guitar-cowbell riff.



at the end of the punchy "Face of Me." Revisiting a slightly altered, spaced-out head-bang sequence at the start of the jam "Dust Juice."

Of course, they don't always make it back. What starts off as a soft and ballad-like "we need to talk" badly-love song on "Nobody Knows" — "You and our brother been breath a long time / but I'm not going to let your struggles become mine" — turns into a raucous road music akin to a parent's stern talk with a pouring profanity. "Nobody said life would be fair / and nobody said that your neighbors would share."

Nobody said *Guides for the Future* would get you there every time, either. But sometimes getting lost is half the adventure. And damn's plenty of getting lost to be done in *Guides*.

Guides is available for digital download at guidesforthefuture.com.

MEN HADEN

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Railroad City Art Junction

BY LEON THOMPSON

On the penultimate day of 2011, Dan Pataello looked out at St. Albans City's Main Street from inside his Village Frame Shoppe & Gallery, his hands buried in the front pockets of his jeans, and happily anticipated the new year before him.

"This year was great — my best yet!" said Pataello, 33, of Shelton. "Next year will be bigger."

Pataello purchased the framing end of Susan Choiniere's former Glasspoint Collection in 2010 and added the gallery in March. It stands apart from other galleries, he believes, because established Vermont artists — such as Corbin Rickely, Sean Dye and Peter Miller — share wall space and display cases with emerging Franklin County artists, including Janet Bonneau, Patrick Murphy and Jon Young.

The new year is now under way. And, shortly after having added "gallery owner" to his resume, Pataello is physically expanding the Village Frame Shoppe — by 100 square feet with his landlord's blessing — to accommodate the 150-member Northern Vermont Artist Association's first-ever St. Albans show, scheduled for March.

But Pataello envisions turning his gallery into something more than just an exhibition space: a community art center. The feedback so far suggests his plan is welcome and feasible.

Pataello currently offers custom framing and photo restoration to his 40 member artists, as well as to the public. With the recent addition of a part-time graphic designer, Chad Bourgoin, the gallery can also help his artists create "identity packages" that include professional materials and websites.

"My goal has always been to provide artists everything they need under one roof," Pataello says. "We provide artists with the products and services



they need to reproduce their work for display."

Pataello invites established artists to hold permanent space and takes a 40 percent commission on their sales. Other community-based artists pay a \$100 annual fee and an 8 percent commission on any sales (Pataello is studying over an increase to 10 percent).

Deciding a fee/commission structure at the toughest aspect of running his gallery, Pataello concludes:

"Some artists would rather rent space, while others would rather just do the 40 percent commission," he notes. "But we have certain criteria that need to be met for both options."

Occasionally, Pataello shows his own paintings and photos at the Shoppe. A homeschooled child — so are his own five children, ages 2 to 9 — he was born in the town of Washington and raised by

his mother, Mary Ratche, in Highgate. Throughout childhood, he enjoyed archeology and history, Pataello says. He developed a passion for art in high school.

"I became excited about the ability to create a painting or drawing on a blank piece of paper," he recalls. "It became a challenge to try and push myself to see how far I could go on the next project. It's exciting to watch a painting develop."

Pataello earned his high school diploma at age 16 and took art courses at the Community College of Vermont. He started working for Choiniere at Glasspoint Collections in 1998 and stayed until 2006.

"There was a good mentor," Pataello says. "It was a good connection. We worked well together. What I learned most from him was a good understanding of the limited-edition

prior market, and what the different edition types are."

Choiniere's nephew, James Murnigh, taught Pataello the art of framing.

From 2006 to 2010, Pataello and his wife, Nantasha, owned a gallery and gift shop in the Boothbay Harbor area of Maine. Despite Nantasha's love for the state, the couple learned a key business rule the hard way: Location is everything.

"We were on a busy road, but everyone was driving by to get to where they were going," Pataello explains. "It was hard to get people to stop. Now, we have great visibility in a downtown."

He admits that returning to St. Albans to buy his former boss' business felt a little strange. "But I think it was a good business move," he says.

In addition to developing relationships with local artists, Pataello says he enjoys interacting with second-home owners who sometimes have expensive art collections. "I had a guy tell me that he has a Salvador Dali original at his place in California," he notes.

After the NVAAS show, Pataello will capitalize on his newly elevated space by moving his framing shop to the back and the exhibition space up front.

In late April, the Village Frame Shoppe & Gallery will host the second annual Sappy Art Show during the 46th annual Vermont Maple Festival. Last year, Pataello displayed 50 maple-themed pieces from artists all over Vermont (and one from Massachusetts).

"That's going to become a good trend here," Pataello says. "It brought in a ton of traffic last year. I'm really excited about bringing art into this community."

Village Frame Shoppe & Gallery 35 South Shelburne Street, St. Albans. 802-524-2000
villageframesshoppe.com



BURLINGTON AREA ART SHOWINGS

JULIENNE GARNICKA & SHARONALEE LEE Landscapes, stills and other visually dense, abstract paintings by Garnicka; all paintings by Lee. Through January 30 at Village Junctions in Burlington. Info: 910-333-3333

DAVE HENNINGSEN "Distance" 30 years of paintings of Lake Champlain. Through January 31 at the Gallery at Main Street Landing in Burlington. Info: 247-1194

KARNEADEE GLICK Landscapes and Portraits of all paintings, sculptures and prints. Through March 31 at the Olin Museum in Burlington. Info: 247-1200

KARNEADEE FOMBER Intimate paintings of cows, sheep and people. Through February 23 at Hapgood's in Burlington. Info: 247-1959

LOCAL COLOR IN WINTER Works by members of the Vermont Watercolor Society. January 27 through February 10 at South Center USA, 10 Burlington. Info: 654-0852

HARVEY PAUL Paintings. Through February 28 at Sunrise & Back in Place in Burlington. Info: 658-0070

Wendy Cross

Wendy Cross was in grad school in 1988 when she began painting the freckled faces of Ohio. When she returned to her home state of Connecticut in 2008, she was struck by the shadowing of factory towns. In her show "Was a Pretty Picture: America in the 21st Century" at Rindfleisch's Gallery in the Woods, Cross presents a society lost in the chaos between the past and future. Dilapidated warehouses seem to be vying into the earth, dense streets penetrate polluted skies, and Americans circle a towering cross as desperate prayer. Through February 26. Pictured: "Topped Trees."

MARY PROVENCHER & JENNY BURTON Paintings, print and other objects. Through February 22 at Sporting. Information in Burlington. Info: 540-4461

DALE HARPLEY AINS Self-portraits by a white age 65. Through January 27 at Davis Studio Gallery in Burlington. Info: 425-0200

MARTIAN CAMPBELL "Dance and Discovery" an interactive video game. Duration 15 minutes. Through February 24 at SCAM in Burlington. Info: 820-7810

PIEN & RIE Works by Pien & Rie in Burlington. Through February 23 at Hapgood's in Burlington. Info: 247-1959

PETER LANGRISH Landscapes and other paintings. Sponsored by Langrish Gallery & Studio. Through January 27 at the Gallery at Burlington College. Info: 932-0330

SHAPMAN ENTERPRISES Happy Head a film. Through January 27 at the Gallery at Burlington College. Info: 932-0330

SHIRLEY LARSEN The Trials of Africa. Egypt and South Africa. Photography. Through January 31 at Riverside Library in Burlington. Info: 735-0020

SMALL WORLD A series of photographs of small world. Through January 26 at the Riverside Library in Burlington. Info: 735-0020

THE BUILT ENVIRONMENT Photographs of architecture and the built environment. Through January 30 at Olin Museum in Burlington. Info: 247-1200

THE HOLEY BATS Artwork that explores the relationship between humans and bats. Through January 27 at Sunrise & Back in Burlington. Info: 658-0070

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art



Elinor Steele Elinor Steele's headstrong tapestries may appear tidy and tightly composed on the surface, but a sense of aggression lurks beneath. In her Reconstruction series, currently at Jackson Gallery at Town Hall Theater in Middlebury, she deconstructs images until they're unrecognizable, then reimagines the pieces as if she were "rebuilding the fragments left by an act of violence." Steele has been weaving on a high-warp loom, combining individual wool threads to achieve just the right colors, for more than 30 years. "The Art of Tapestry" is up through February 26. Pictorial: "Reconstruction V"

CENTRAL VILLAGE SHOPS & PADS

JANUARY BINGER & JENSEN Then and Now? large oil paintings and line art on roller shutters. Through February 9 at Central Village Shops & Paved Plaza. (405) 879-4079

JAMES & STEPHANIE Photographs of gold from the series "GOLD HURRICANE." Tinted colors and local objects. **THE SMALL**

GRAY ART TALK Book under \$1000 in gallery areas. Through January 15 at Big Green Gallery in Newbury. Info: 767-9670

WAVE LAPSE DESIGN Landscapes paintings. Through January 15 at Governor's Office Gallery in Newbury. Info: 459-0260

NATURAL IMPRESSIONS Paint by John Libbey. Mary's Henshaw and Anne's Dumas. January 18 through March 15 at Big Green Gallery in Newbury. Info: 767-9670

WICH SMALL WORLD Artist showing photographs that offer a glimpse into the microscopic natural world. Through January 16 at Hamilton Museum of Science in Newbury. Info: 449-7700

SARMA PATEL Cosmic Geometry Series "woodblock printmaking series" on paper. Through January 30 at Vermont Technical College in Newbury. Contact info: 258-1221

RELECTIONS FROM GRACE 2016 Drawings and paintings by David Magnananti. Through January 21 at Governor's Office in Newbury. Info: 459-0260

champlain valley

WALTER S. JENSEN Abstract tapestries, ink on paper, photography and textile design series. Through January 21 at Governor's Office in Newbury. Info: 459-0260

WENDY HENNING Forest, Mountains and New England Landscapes. Through January 21 at Governor's Office in Newbury. Info: 459-0260

CHIEF TAPES & DONALD BRAUNTON Textiles, art projects and paper. Through January 21 at Governor's Office in Newbury. Info: 459-0260

LARGE FORMATS DRAWING SERIES Drawing series of New England landscape. Through January 21 at Governor's Office in Newbury. Info: 459-0260

**LETTY ESHEN LETTY ESHEN LETTY ESHEN**

Original work by resident artists offered for 2010 or less plus 100% retail display increments. Through January 31 at Greater Artists' Guild, info: 241-4138.

BURR HAMILTON A Walk Through the Woods and Other Pennsylvania Landscapes of England and Ireland. Through February 21 at Mountain Muse, info: 443-8075.

SCULPTURAL ARCHITECTURE SHOW Student works in bronze, wood and bent glass, many located in actual or in duplicate, plus working drawings and photo prints. Through January 31 at Johnson Memorial Building, Middletown College, info: 443-4365.

DAVID LARSEN Photographs from Vermont and surrounding states, as well as photo print, CD and audio/visual. Through January 31 at Chaffin Senior Center, info: 879-8338.

THOM CRISP, EDITHA and ROBERT GOLD Photo and video prints and video. Photo prints. Through January 31 at State Public Library in Haddam, info: 371-8602.

THE GOVERNMENT MUSEUM Photographic paintings, print and bristol rock. Through March 31 at the National Museum of the American Indian in Middletown, info: 381-8679.

WINTER AND MEMBERS EXHIBIT Open to print and/or video of artists. Through January 31 at Chaffin Art Center in Haddam, info: 371-8338.

northham

JOHN HARRIS "Early Experiments" work in a variety of media by the University of Vermont art student. Through January 31 at Middletown South High School, info: 371-5046.

CAROL BARBARO Drawings and prints. Through January 31 at Townsend Gallery at Black Dog Coffee in Yonkers, info: 371-4235.

DAVID BLAND Out of the Woods "sculpture" Through January 31 at Vermont Studio Center in Johnson, info: 373-625-7277.

DOUGLAS MCCORMACK "The Art" work made from discarded ceramic tiles and glass. January 31 through February 21 at Northeast Kingdom Artisan Guild in Barre, info: 373-5331.

WENDY SPECTOR High fidelity paintings by the artist at art, paintings by Charles Felt and Glen Giddings, sculpture by Anita Teller and John Felt. Through January 31 at Green + Blue Gallery in Haddam, info: 371-5331.

JOHN ROSS Current work, prints, books, making one and more work by Richard and Susan Ross. High School students. Through January 31 at Artist and Educator Cooperative Gallery in Newburg, info: 371-6443.

"SMALL WORKS" Work by gallery artists including sculptor by Henry Hudson and colorist and printmaker by John. Through January 31 at West Branch Gallery & Sculpture in Berlin, info: 371-6443.

regional

"NATIVE AMERICAN ART AT EASTMONTAIN MUSEUMS FROM THE MUSEUM OF ART" From 1850 to 1900 and contemporary works, many in wood for the first time, as well as work that explores continuity and change within Native American indigenous cultures. Through March 31 at Mount Mansfield State College in Montpelier, info: 371-6443-3444.

WILLIAMSON Sculpture, photographs by the artist and professor at UVM. Photo prints. Through January 31 at Putnam State Art Museum, info: 371-6443-3444.

southern

WENDY CROSS Not a Pretty Picture: American in the 21st Century paintings depicting scenes of economic decline. Through February 31 at Gallery in the Woods in Haddam, info: 371-4277-02.

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movies

The Iron Lady ★★★

Well, there's good news and bad news when it comes to the latest from screenwriter/director Phyllida Lloyd. The demands of this, again from a typically open, transatlantic production, contrary of Margot Ferry, there isn't so much to recommend this by the numbers logic. On the upside, *Phyllida* doesn't miss a beat.

One look of numerous characters will send us to the task of once-probing Margaret Thatcher's possessing, plotting, often bordering on the grotesque, and even from that of few other women, even they'll be more, foolishly to try than Lloyd. And it's not my then: simply because the director previously served up such a hell-fueled big-screen character, I say it because her background is in the British theatre. Directing plays is more an, obviously, an two very different things.

To most origins, *The Iron Lady* is about, in Hollywood, the movie portraits can, as though looking off-camera on a checklist. Lloyd's attention on to the plucky girl's daughter who announces to her fiancé that she "cannot do anything's wrong", but it's worth to see the

time to perfection. In 1991, look, more moments here presents her husband, election as prime minister — along the way passing for election losses and a minister. The highlights of Thatcher's bylines private office are reached on in an equally curious fashion as passed over altogether.

Who's the model As we discover screenwriter AN Murgas is less interested in Thatcher the world leader than she is in Thatcher the duty that is a surprisingly relevant chunk of the picture's 101-min run time. It is devoted to a depiction of its subject more as less in the present day. It's unclear when Murgas put the intense idea on which these scenes are based. But, unless she's been going through waders, it would seem we have a case of fantasy masquerading as fact.

Whether or a perfectly legitimate neo-realistic device, by means, though, it did seem of *The Iron Lady* why they put their bets on the belief that they'll be working a historically accurate account of its subject's life, not a hand of history and fiction. There's little doubt that the sequence in which the



LEADERSHIP
Ewan is the right guy to guide the role of the cold war in Britain

cryptic something Thatcher dodders about her home in a bedroom and chess with her long-deceased husband (Doris (the effortlessly genial Ann Houlden)), are the most affecting in the film. Thatcher has suffered from Alzheimer's since 2000 and survived a series of mini-strokes. All that is a matter of record. Her doing crosswords with her dead man, I'm guessing, is something the writer threw in to pump up the pathos.

Yes, the contrast between the defiant, indefatigable PM and the frail, confused old woman is poignant (and, yes, we always feel we're seeing a script in old age, somehow we know that was coming). But there's also something about that approach that's undeniably questionable. As his disingenuous, even. Can you strap one end to project with,

any, Ronald Reagan as a subject? What does it say about our culture that portraying a discredited male power figure is unacceptable, while an elderly female is considered being tugging Oscar bait?

Best answer: such questions are easy to back-burner while *Servey* does her thing. She isn't her character at every stage of Thatcher's personal evolution, and the process is mesmerizing to witness. At this point, there is a talent all too readily taken for granted. In the end, Lloyd's character of England's first and only female prime minister profiles, succeeds most notably as a reminder of why the actress continues to originate the cinema's leading lady.

NICK KIDMAN

REVIEWS

Tinker Tailor Soldier Spy ★★★

It's one of us that the same actor gives us of the best news: performers of a great year and one of the sidelines. In 2011, Gary Oldman showed us that best by following his longtime nagging and co-writing in *Red Riding: The First and the Last* as a police officer. In *Tinker Tailor Soldier Spy*, he's back in action as an actor of Oldman's caliber. Tinker Tailor Soldier Spy shows him hard at work — and it's a superior work, even if it's not mind-blowingly original enough for a major award season recognition.

Tinker Tailor allows work for the underdog, too, as a good way in terms of the screen actors, that spy drama hasn't so much resembled to the James Bond Mission impossible or even Bruce Lee than Arthur Conan Doyle's Sherlock Holmes does to the current screen version. Tinker Tailor's James Allison (Just the Right One) has stayed true to Tinker Tailor's intelligence officer in the Cold War's depiction of espionage as dry men talking spies in duty rooms.

The resulting film is a densely plotted procedural mystery that introduces scores of characters in quick succession, with no fanfare, and expects the audience to keep up. For viewers ignorant of the 1954 novel and 1979 BBC miniseries, this will be a struggle. But Allison's move, meticulously drawn last recent days of Cold War London and other in-



SPY VS. SPY
Oldman does a fine job with Tinker in *Tinker Tailor Soldier Spy*

other events known to fiction.

The film opens with spy Jim Pridmore (Colin Firth) in the city of London. Firth for information about a possible leak in British intelligence. The mission must be done and an agency pump, leaving Stanley — who is on the spy bureau's since World War II — a civilian. As a major operative (Tom Hardy) surfaces with news that the code may be real, after all, and could compromise the intelligence service's most prized program, Winterkill.

With the backing of a cold war and current help from a younger intelligence officer (Benedict Cumberbatch) Stanley sets out to discover who's really in the very top of the

organization. The suspects include some of the CIA's finest spies — Colin Firth, Colin Firth — in the top of their game.

To me, the most striking thing about the film, this intricate may seem to include an intricate fiction. But the characters are more ideological scales — and, indeed, as Allison depicts them, the two sides of the line. Conan's lack of pity makes the same (Giles is a family, with lead whiplash). The ongoing intelligence "loss" (Viktor Rocco) is less concerned with having communism than with currying the American's favor.

At its worst, however, no less than each player has a personal stake in the cold-war game. For Stanley, facing out

the male studios' decades of service — to which he seems to have sacrificed, among other things, his marriage. As he's told early on, "it's your promotion, your legacy" that's tainted by the possibility of betrayal.

Allison, meanwhile, is to Stanley by showing us the back of his head, and even when we see his face, it's visible. Behind the old spy's jacket, a remarkable impassivity, however, an emotion and regret that emerge in a monologue describing Stanley's one meeting with his son's dead Soviet intelligence officer Kalia. It's the closest Oldman gets to an Oscar clip, but the moment is so understated, illuminating the spy of the reconstructed performance.

The film makes clear that spies who make their lives out of being a spy, whether it's about who's the people they meet in their work — like Hardy's character, whose reckless energy serves as a welcome contrast to the rest of the cast.

Tinker Tailor is a true, sensitive movie about sensitive people — a mystery where they don't seem to matter and one of those films that impress with repeat viewings. Like Oldman's performance, it's dialogue and emotion, but far from empty. So come alert.

MARGOT HARRISON

MOVIE CLIPS

RECEIVED JANUARY 24, 1992

TAKING TAILOR SOLDIER SPT★★★ Gary Dorn plays a British soldier who fights against a mob during the Civil War in this adaptation of John H. Carey's spy novel. In his director Tom J. Luce (*The Right One In*) introduced Neil Patrick Harris, Mike Stopp, Benedict Cumberbatch, Tom Hardy and all of other British Kingspins. [DTCos. R. Gary Davis]

HAIR HORROR★★★ Steven Spielberg collected the episode about a beloved nurse sent to serve in Vietnam. I snatched her hair touched as he moves through the fray. With Jeremy Irvine, Emily Watson, David Thewlis and Paul's Annette. (146 min, PG-13) **Box:** Capitol Cities, Manderley Pictures, Warner Bros. Group, Warner

WE BURNED A DOG★★★ Male Samson plays a family man while his son is developing into full of racist attitudes in this adaptation of Benjamin Moser, premier here at the Cottesloe Theatre. **RETOURNEE** Job arrives. Thomas Hayden Church and Sir Ian McKellen. (104 mins, PG, Capitol, Prince Consort, Future, Screen)

[illegible]

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FAMOUS FIRST WORDS

NAME THAT FIRST WORDS In our 10th anniversary issue, we thought we'd test your knowledge of the cinema's most memorable first lines. Can you name the movies in which a cast member made these opening remarks?

- 1 "There I was going to remember that no bastard ever won a war by dying for his country. He won it by making the other poor dumb bastards die for his country."
- 2 "Chapter one: He attacked New York City. He idolized it all out of proportion."
- 3 "He even took the grandiose on sultan."
- 4 "He was the most extraordinary man I ever knew."
- 5 "He was growing into middle age and was living then in a bungalow on Woodland Avenue."
- 6 "After I killed him I dropped the gun in the flames, washed the residue off my hands in the bathroom of a Burger King and walked home to wait instructions."

in *Greys' Anatomy* (streaming on The CW) with Carrie Murphy, Joshua Leonard and John Hawkes. (100 min., R) Read Margo Harshbarger's review. You'll find more like this Friday on our staff picks. [Read it.](#)

It's a wild ride Tom Shadyet, director of Ace Ventures, Pet Services and other successful Hollywood ventures, suffered a disturbing fake accident and even shock therapy after a hit attempt to discover existing secrets (Entrepreneur.com)

KILLER BLITZ ■ Jason Statham plays a/special-ops agent drawn back into the field this action thriller. With Clive Owen and Ben Barnes. *Garry McKendry* wrote and directed. (R) (Nov. 6)

[illegible]

THOSE WE CHASSING: Dances, Sacred Juits, chases de l'Or, Spanish Civil War and the founding of Spain On Indian legends and art. With Chasing Tools, Charlie Cox and Wren Bentley (322 May, Pg. 12)

WHAT'S YOUR MURDERMIA? In this comedy, Anne Frew plays a young woman who becomes obsessed with the question of how to enjoy sexual partners not too many on the road to true love. With Chris Evans, Joel McHale and Zachary Quinto. *Wine & Dine*, Dec. 10, 8 p.m. B1

DEC. 27 WEDNESDAY
44-1571-10A (PAGES 1-10)

ERIC. 2008. THE UNIVERSITY OF CHICAGO. URL: <http://eric.ed.gov/>

LAST WEEK'S ANSWERS

2. TCEP-4000
3. TCEP-4000

A CLASH OF DISCOVERIES

author: *Thelma's Place*
with *Chris Womack* on

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Curses, Foiled Again

After two men stole DVDs and computer games from a Target store in Madison, Wis., one of them accidentally pocket-dialed 911 with his cellphone. A dispatcher listened for 54 minutes as the men flogged about the lot, described their vehicle and discussed where to sell the goods. They agreed to try a video store, but by the time they pulled up, police were already waiting and arrested Jason S. Hummel, 33, and Brian A. Johnson, 28. (Associated Press)

Antonio Santiago, 28, denied stealing a cellphone and charger from a man who fell asleep at the rail-and-bus terminal in Hoboken, N.J., but when police called the stolen phone, it rang in Santiago's pocket. Officers who retrieved the phone and charger also found three small bags of marijuana. (Hoboken County's *Irving Journal*)

Police investigating a drive-through robbery at a Burger King in York, Pa., identified the suspect, Lorraine Bernhart, 33, as their suspect after she called the restaurant to ask if any witnesses had seen her become-plate number. Investigators used cellphone records to trace the call to Bernhart. (York Dispatch)

When Guns Are Outlawed

Andie Lynn Jeffers, 26, admitted trying to rob a gas station in Virginia County, Ariz., by convincing the clerk with a toy pregnant. Authorities and Jeffers told the clerk that the object, which she concealed under her sweater, was a bomb. (Arizona Republic)

Drinking-Class Heroes

Police charged Darin Porter, 45, with disorderly conduct after he attempted an Alcoholic Anonymous meeting in Cincinnati while "extremely intoxicated" and carrying a can of beer and refused to leave. (Cincinnati Enquirer)

Up in Smoke

A fire destroyed a factory in Elgin County, Ont., that produces kiln-dried firewood, sold at convenience stores. Nearing the building was "stacked 8 ft of dried firewood." Elginville District Fire Chief Brad Harrison explained that the kiln that dries the wood started the fire, which spread quickly. (Chattanooga's WWCN-TV)

When her mobile home caught fire in Olean County, Tenn., Vicky Bell called firefighters, who responded but stayed by while the home burned to the ground because Bell doesn't subscribe to their service. Mayor David Crocker of South Fulton, which provides fire protection to rural residents who pay the \$15-a-year fee, explained that the money covers the rest of the insurance

and equipment needed to provide the service. If the city's firefighters responded to people who didn't pay, Crocker said, no one would have any incentive to subscribe. Bell admitted knowing about the city's "pay-to-spray" policy but said she didn't subscribe because she and her live-in boyfriend never thought they'd be victims of a fire. She also had insurance to cover the trailer or its contents. (Associated Press)

Spoilsport of the Week

The U.S. Labor Department is considering forcing carriers using rural couriers. The practice, technically known as detouring, is designed to promote cross-pollination of corn crops. The proposed rules would prevent children younger than 16 from working for detouring companies, which pay anyone from as minimum wage to \$10 an hour and require them to work long days in the field for about a month. The detouring companies and other farm organizations condemned the proposed rule change, insisting it interferes with time-honored tradition and will ultimately raise the price of corn. The Labor Department said the issue is safety. Ten 16-year-old girls were electrocuted while working in an Illinois cornfield last summer when they stepped onto a public irrigation system. (Washington Times)

Parts Department

An Illinois appeals court ruled that a woman who was injured after part of a man's body hit her could sue the man's estate. The incident occurred in 2008, when Hiram's John, 36, was running across the tracks at a Chicago train station as the man trying to catch a Metra commuter train when an Amtrak train struck him at more than 70 mph, sending a large portion of his body flying about 300 feet onto the southbound platform, where it injured Gaynor Zolshaber, then 56. A Cook County judge dismissed Zolshaber's lawsuit, but the appeals court disagreed, ruling "it was reasonably foreseeable" that the high-speed train would hit John and fling his body toward the platform where people were waiting. (Chicago Tribune)

Omnivores' Digest

When police responded to a 911 call from a man in Fort Pierce, Fla., Mary Ellen Lane, 45, told officers she called them because she "was too much food." Noting that she appeared to be drunk, they charged her with murder of 911 and disorderly conduct. (Orlando Daily Mail)

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I subscribed to the NOW to get a free T-shirt at a UVM activities fair thinking I'd unsubscribe right away Three years later I'm out of school and it's still coming to my inbox I'm a **Seven Days addict!** It's surprising how much overlap there is between that email and my social calendar

—ASHLEY FOWLER

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SEVEN DAYS
now
NOTES
ON THE
WEEKEND

COMICS

BLISS BY HARRY BLISS



"My wife brought in a copy of me with the word 'JOY' inserted in it. (I'd like to know if!)"

TED RALL

IRAQ WAR VETERANS, 2003

Scott T. A. A. A.



LULU EIGHTBALL

WHAT ELSE DOES IOWA GET TO DECIDE?



WE WOUND UP A BIG AT THE OFFICE WOUND IN SAN FRANCISCO ON FRIDAY JANUARY 13TH. (MOMENT FOR THE PERFECT DATE?)



THIS MODERN WORLD

by TOM TOMORROW





RED MEAT

Hopeless Minority Hunt

Draw the second class of Max Cannon



Tiny Senku @2011

OHRE TINY,
ONE OF MY LAMB REBORN SCARDS
DURING AND I'M FEELING LIKE A
THIRD WHEEL WHEN I HANG OUT
WITH THEM. WHAT SHOULD I DO?
-FLUTTER MINGA



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MORE FUN! STRAIGHT DOPE (P.26) FREE WILL ASTROLOGY (P.12) & NEWS QUINS (P.13)

CHITTBOWS (P.4) & CALCBOW & SLOOBOW (P.4)

AMERICAN ELF

THE SKETCHBOOK DIARIES OF JAMES KOSCHKA

ONE OF THOSE THINGS



February 7, 2012

OLIVER & THE SNOW



February 7, 2012

www.americanelf.com

DARTH-E



February 7, 2012

WILLIAM KOSCHKA

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JANUARY 20	MAD RIVER GLEN
JANUARY 26	SMUGGLERS' NOTCH
FEBRUARY 3	BURKE MOUNTAIN
FEBRUARY 10	BOLTON VALLEY
FEBRUARY 17	BAKEMOUTH SKIWAY
FEBRUARY 24	T.B.A.
MARCH 2	SUGARBUSH
MARCH 9	BOLTON VALLEY
MARCH 16	T.B.A.
MARCH 23	STOWE MOUNTAIN RESORT
MARCH 30	JAY PEAK

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SPRING AND SUMMER 2012



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FOUR NEW
B.F.A.
DEGREES**

SPRING SEMESTER COURSES:

- WROTE TO CINEMA STUDIOS
- FILM PRODUCTION (LAND & SHADOWS AND LIGHT)
- COST FILMS
- ANIMATION SERIES
- BETRO TO SCENARIOWRITING
- WROTE TO CINEMA STUDIOS
- POSTAL CINEMA CLUB
- WRITING THE SHORT FILM
- WROTE AS ART
- FILM STUDY SERIES
- NARRATIVE FILMAKING
- ACTING AND DIRECTING
- TALKING WITH WRITERS
- WRITING AND EDITING
- THE SECOND CINEMA
- WRITING A FEATURE FILM
- USES IN FILM
- SOUTH AMERICAN ADVENTURE CINEMA
- BETRO TO MEDIA PRODUCTION
- ADVANCING DIGITAL POST-PRODUCTION
- DOCUMENTARY FILMAKING
- WRITING FOR THE SCREEN
- WRITING FOR THE SCREEN

- CRAFTS APPROACH MAKING OBJECTS
- NAME OF DESIGNER
- COLOR AND COMPOSITION
- PAINTER TECHNIQUE (LAYER)
- SCULPTURE
- CONCEPTUAL ART
- NEW DESIGN 1
- MODERNIST DESIGN
- BEFORE THE SERVICE
- DESIGN STUDIO 1
- 2D DESIGN AND SCULPTURE IN WHITE
- ARTISTIC EXPRESSION
- FORM/SHAPE
- FUNCTIONAL ELEMENTS
- HISTORY OF GRAPHIC DESIGN
- ILLUSTRATION 1
- SOCIAL CRITICISM AND MASS
- QUANTITATIVE REASONING
- SELF AND IDENTITY
- WRITING FOR COLLAGE I AND II
- WRITING FOR COLLAGE II
- VISUAL LANGUAGE
- TRAVEL, COMMUNICATION
- AND LANGUAGE

- [illegible]

- HISTORY OF SELF
- THEMES OF PERSONALITY
- RESEARCH METHODS IN SOCIAL SCIENCE
- TOPICS IN SOCIAL SCIENCES
- COMMUNICATIONS
- CRIMINAL PHOTOGRAPHY
- PHOTOGRAPH
- PHOTOGRAPH FOR PHOTOGRAPHERS
- NEW CAMERA, DARKROOM
- NEW FOR PETS
- COLLECTING FROM PHOTOGRAPHERS
- FAMILY GROUP AND THE LAW
- MATERIAL STUDIES PRACTICUM
- GUEST CITY REVIEW
- MAPLE DINNER
- THE BEARS, PULL MY EAR
- THE BEARS, PULL MY EAR
- THE BEARS, PULL MY EAR
- THE BEARS, PULL MY EAR

SPRING WORKSHOPS:

- FIGHTING THE BUREAUCRATIC SYSTEM
- HIGHLIGHTING THE PROBLEMS
- THE SWIFT
- DRAFTWRITING FOR WORKING

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